

# THE ATHENÆUM

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**PROFESSOR TYNDALL, F.R.S.**, commenced a COURSE OF FORTY LECTURES on Magnetism, Electricity, Heat, Light, &c. on the 5th inst. at the GOVERNMENT SCHOOL OF MINES, Jermyn-street. The Lectures are delivered on every Week-day but Saturday. Fee for the Course, 3s. TRENHAM REEKS, Registrar.

**PROFESSOR OWEN, SUPERINTENDENT** of the NATURAL HISTORY DEPARTMENT in the BRITISH MUSEUM, will DELIVER a Course of SIX LECTURES on the Characters, Organization, Geographical Distribution, and Geological Relations of BIRDS, in the Theatre of the Museum of Practical Geology, Jermyn-street. The Lectures will be delivered on WEDNESDAYS and FRIDAYS, at Three o'clock, commencing on Wednesday, May 14.—Tickets to be had at the Museum, Jermyn-street. Fee for the Course, 3s. TRENHAM REEKS, Registrar.

**ROYAL HORTICULTURAL SOCIETY'S** FIRST GREAT SHOW, Wednesday, May 21st, at South Kensington. Open at One o'clock: Band commences at Four o'clock. Admission, 7s. 6d.; or by Tickets previously purchased, 5s. each.

**ROYAL HORTICULTURAL GARDEN,** SOUTH KENSINGTON.—ADMISSION during MAY: Mondays, Tuesdays, Wednesdays (except 21st) and Thursdays One Shilling; Fridays, Half a Crown; Saturdays, Five Shillings. Band daily at Four o'clock.

**ROYAL BOTANIC SOCIETY,** REGENT'S PARK. EXHIBITIONS of PLANTS, FLOWERS and FRUIT—WEDNESDAYS, May 28th, June 18th and July 9th. AMERICAN PLANTS—MONDAY, June 9th. Saturday next (May 31st) DAY upon which the 4s. Tickets and the Fellows' Packets of 30 will be issued.

**ROYAL LITERARY FUND.**—THE SEVENTY-THIRD ANNUAL DINNER of the Corporation will take place, in Freemasons' Hall, on WEDNESDAY, the 25th of June. The Right Hon. the EARL GRANVILLE, K.G., in the Chair. The Stewards will be announced in future Advertisements. 4, Adelphi-terrace, W.C. OCTAVIAN BLEWITT, Sec.

**ARCHITECTURAL EXHIBITION, 9, CONDUIT-STREET, REGENT-STREET, NOW OPEN,** from 9 till 6. Admission, One Shilling. Half-a-Crown Season Tickets admit at all times to the Exhibition; to the West Gallery, containing the entire Collection of Drawings and Sketches by the late A. Welby Pugin; and to all the Lectures. First Lecture, Tuesday, May 6, at 8 p.m., 'On the Transport and Erection of Obelisks and other large Monoliths in Ancient and Modern Times,' by Prof. Donaldson.

JAS. FERGUSSON, F.R.A.S., 20, Langham-place.  
JAN. EDMONSTON, F.R.I.B.A., 5, Crown-court, Old Broad-street.

**THE ARUNDEL SOCIETY.**—The Society invites the attention of all Persons interested in Early Italian Art to the EXHIBITION of their COLLECTION of DRAWINGS and PUBLICATIONS, which may be seen daily, at 54, Old Bond-street, W. For Prospectuses, and List of Works on sale, apply to Mr. F. W. MAYNARD, Assistant-Secretary.

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**TO LITERARY AND SCIENTIFIC INSTITUTIONS, &c.**—MR. HENRY JOHN LINCOLN is prepared to enter into arrangements for the delivery of his TWO LECTURES on the 'Operative Overture, from its Origin to the Present Time,' with Illustrations, from Lully to Meyerbeer, rendered as duets on two grand pianofortes.—Address 39, Angle-square, Euston-road, W.C.

**SIGNORA JESSIE WHITE MARIO'S LECTURES** on GARIBALDI and ITALY.—The Garibaldi Italian Unity Committee have much pleasure in announcing that, before leaving England for Italy, Signora MARIO will deliver TWO LECTURES, in St. James's Hall, on 'THE LAST ITALIAN CAMPAIGN.' First Lecture, TUESDAY, May 20 (P. A. Taylor, Esq., M.P., in the chair)—GARIBALDI and SICILY. Second Lecture, TUESDAY, May 27 (James Stansfeld, Esq., M.P., in the chair)—SAPLES AND CAPREA. Admission, 1s.; 50s. Stalls, 2s. 6d. Tickets at Mitchell's, 33, Old Bond-street; Austin's office, St. James's Hall; Mr. Effingham Wilson's, Royal Exchange; Mr. W. H. Ashurst, Treasurer, to the Garibaldi Fund, 6, Old Jewry; Mr. Wyld's, Charing-cross; and Olivier's, 19, Old Bond-street, Piccadilly, W. Garibaldi Italian Unity Committee Rooms, No. 10, Southampton-street, Strand.

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ON the 27th ultimo, at 21, Queen's-gardens, prematurely, the WIFE of EDWARD MATTHEY, Esq., of a still-born Child.

ON May 5th, at 19, Bryanston-square, MARY ANNE, Eldest Daughter of the late THOMAS FOUNDER, Esq., of Hillmorton Manor and Hartham Park, in the county of Wilts.

**THE GALLERY, 14, BERNERS-STREET, OXFORD-STREET.**—NOTICE TO ARTISTS.—All Pictures either in Oil or Water Colours intended for this Exhibition must be sent in on the 12th, 13th and 14th of the present month, after which no Pictures can be received. FREDERICK BUCKSTONE, Secretary.

**THE LIBRARY COMPANY (Limited).**—The Directors beg to announce that the BUSINESS of this Company will COMMENCE on MONDAY, May 13th. SINGLE SUBSCRIPTION—HALF-A-GUINEA per Annum. By order, FRANK FOWLER, Secretary. 30, St. James's-square, S.W.

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Yonder, too, and away, lies the sublime Bernese Oberland, with its stupendous mountain battlements and broad subjacent streams of ice. There are those seven lofty summits which would dwarf the seven hills of Rome to molehills, the majestic seven who eternally overlook unnumbered hills, and smile grimly in the summer suns, as the mites of humanity lift up their little heads from below, and determine and dare to scale and scan the rarely-trodden snows of untold centuries. Those four great watch-towers, the Jungfrau, the Mönch, the Eiger and the Wetterhorn, have long enjoyed their lofty loneliness; but the race of persevering pigmies had marked them, and some have in late years mounted them. The Jungfrau was conquered in 1828, the Mönch in 1857, the Eiger in 1858, the Wetterhorn in 1854; the two latter by two Englishmen. The other three of the mighty seven stand in the very heart of the snowfields; but they also were doomed to be subdued by foot of man. The Finsteraarhorn was first scaled in 1841, the Aletschhorn by a young Bristolian in 1859, and the Schreckhorn by an English clergyman, in 1861.

The Schreckhorn, that last unscaled stronghold of the Oberland, was conquered last year by the Rev. Leslie Stephen, although a previous climber had reached the lower of two summit peaks and to within eighty-seven feet of the higher one. Its aspect from below is familiar to the thousands who annually drive up to Grindelwald, dine there, make a false step or two on the glaciers, and then drive back to Interlaken with the assurance that they have done Grindelwald. Horrible, indeed, would the peak of the Schreckhorn appear to all such tourists on wheels if they had to climb to it. The first halt would be more than enough, namely, for the night in a small hole under a big rock, near the northern foot of the Strahleck. A very early start next morning and very hard climbing were at length rewarded with the privilege of standing upon the highest ridge, which may be compared to that ingenious contrivance surmounting the walls of galls, with a nicely-balanced pile of loose bricks—only supposing the interstices to be filled with snow. The deed, however, is done, the fame of doing it won, and the English clergyman has accomplished more than any Bishop on the bench. One other night out in the rocky lair was the consequence of a little

delay in the morning, and there, perhaps, the good churchman dreamed of Alma Mater and a mitre. Best of all, if he has missed a step or two in promotion, he missed none upon the ice.

We cannot follow Mr. Stephen up his newly-discovered, or, at least, his newly-named pass, the Eiger Joch, where the view was so magnificent, and yet the adventurer so sensual as to admit the pangs of hunger. "I will confess, however, that my first inquiry on the top of a new pass is neither what is there to see, nor what is the pass to be called, but—what is there to eat?" To gain an appetite is something, to have food is something more, but there is something as bad as having no food to satisfy it, for "on trying to swallow some meat, I found that our long fast since the last meal, combined with the baking we had undergone, had so parched my mouth that the effort was useless." Something worse still is before the mountaineer; he becomes benighted on the mountain side. Guides and guided must needs live the night out, and the churchman, no doubt, would have preferred a pulpit cushion to his actual sitting-place. "My seat may very easily be imitated by any one who will take the trouble to fill one of the gutters by the side of a paved street with a heap of granite stones prepared for macadamizing a road. If he will sit down there for a frosty night, and induce a couple of friends to sit with him, he will doubtless learn to sympathize with us. Lauener carefully warned us not to go to sleep, and I think I may say we fulfilled our promise of obeying his injunctions, with the exception of a doze or two towards morning." Had this been prescribed as penance, how miserably would the penitent have bemoaned himself!—but, being voluntary, how pleasant a time he had of it we may suppose, when he adds, "In other respects, I believe I really enjoyed the night. The cold was not intense, and in fact I rarely felt it at all." Yet further on we read a truism, which may be repeated: "I looked at it (a magnificent scene) with utter indifference, and thought what I should order for breakfast. Bodily fatigue and appreciation of natural scenery are simply incompatible;"—a truth as old as the Oberland itself, yet forgotten again every summer.

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It is only during the descent that we meet with an incident nearly becoming an accident, and worth extracting:—

"We had accomplished in safety a distance of

scarcely more than 150 yards when, as I was looking at the Jungfrau, my attention was attracted by a sudden exclamation from Victor, who appeared to stagger, and all but lose his balance. At first, the idea of some sort of seizure or an attack of giddiness presented itself; but, without stopping to inquire, I at once turned round, drove my good 8-foot ash-pole as deeply as possible through the surface layer of fresh snow into the firmer stratum beneath, tightened the rope to give Victor support, and shouted to Peter to do the same. All this was the work of an instant, and a glance at once showed me what had happened. Victor was safe for the moment, but a layer or *couche* of snow, ten inches to a foot in thickness, had given way exactly beneath his feet, and first gently, and then fleet as an arrow, went gliding down, with that unpleasant sound somewhat resembling the escape of steam, which is so trying to the nerves of the bravest man, when he knows its full and true significance. At first, a mass eighty to one hundred yards in breadth, and ten or fifteen in length, alone gave way; but the contagion spread, and ere another minute had elapsed the slopes right and left of us, for an extent of at least half a mile, were in movement, and, like a frozen Niagara, went crashing down the ice-precipices and seracs that still lay between us and the Aletsch glacier, 1,800 to 2,000 feet below. The spectacle was indescribably sublime, and the suspense for a moment rather awful, as we were clinging to an incline at least as steep as that on the Grindelwald side of the Strahleck—to name a familiar example,—and it was questionable whether escape would be possible, if the layer of snow on the portion of the slope we had just been traversing should give way before we could retrace our steps. Not a moment was to be lost; no word was spoken after the first exclamation, and hastily-uttered, '*Au col! et vite!*' and then in dead silence, with bâtons held aloft like harpoons, ready to be plunged into the lower and older layers of snow, we stole quietly but rapidly up towards the now friendly-looking *corniche*, and in a few minutes stood once more in safety on the ridge, with feelings of gratitude for our great deliverance, which, though they did not find utterance in words, were, I believe, none the less sincerely felt by all of us."

Of the numerous and varied ascents and routes treated of in these volumes, those will prove most generally interesting which are likely to come within the reach and range of the great body of British tourists. Descriptions of scenery and personal adventures and inconveniences must inevitably be marked by sameness, only bearable when the reader may himself be contemplating or retracing a tour in the same direction. Then every scrap of information is treasured, and the local maps are valued. While, therefore, we pass over the papers on Iceland, the glaciers of Norway, the Cottian Alps, the excursions in Dauphiné, and the entertaining contribution of the Editor on the ascent of the Pizzo Bernina in the Ober-Engadin, we may briefly advert to one or two papers on districts which may, perhaps, be attempted in the ensuing season.

The full tourist tide ebbs and flows between those two great islands of attraction, Chamouni and Zermatt. To get from the one to the other, therefore, by the shortest and most pleasing route is of no small importance to mountaineers. For weak brethren and sisters the Club have no concern, and they may take mules or carriages by the easiest and longest routes. They are of no other conceivable use than to buy the first and second series of '*Peaks and Passes*,' and to marvel at the enjoyments and miseries of the jovial spirits of the Club. The strong men, animated by a love of hard work and hard fare, may take the '*High Level Route*' between Chamouni and Zermatt—"a grand course of inexhaustible interest, traversing, as it does, throughout its



entire length a series of the most magnificent glaciers and snow-fields." Different gentlemen have at various times worked out parts of this route, and in the first volume we now have the whole connected and usefully linked together. A series of tours, originally performed at the wild will of the pedestrians, have thus been ingeniously woven into practicable continuity; and the ordinary routes, either by Martigny or Aosta, are avoided, while the new High Level Route embraces seven new passes between Chamouni and Zermatt. Until, however, inns are established in convenient places, this course has enough of hardship about it, though but little real peril. In some places, one must lodge in dirty hovels, and undergo exasperating conflicts with "*mauvaises bêtes*." Nor can an Englishman follow out his usual decent habits even in the morning, as this note on an ecclesiastic's establishment will show:—"I carefully filled the *cure's* wash-hand basin up to its brim; and so ample were its dimensions, that when I essayed to dip my head in it, the water just covered my nose, as I flattened that useful organ against the bottom of the basin. This fact, coupled with a pungent recollection of the *cure*, induces the belief that the worthy man was accustomed to save himself all trouble in a morning by simply pointing his face at the basin, and persuading himself that it was thereby washed." No doubt all this is entertaining enough, and a little experience of what his fellow-men have to endure is wholesome discipline even for an English Baronet. It was a novel sensation for Sir T. Fowell Buxton, Bart. to sleep in a rough cabin. "It was still early," says the Baronet, "when each, with his knapsack for a pillow, laid himself down in the black hay at one end of the cabin, while round the fire, at the other, the *bergers* kept up to a late hour, singing a wild sort of song, the burden of which was the might and glory of the great Napoleon. It was strange, as we lay in that desolate cabin, with the sky above scarcely hidden by the strong roof, to find that the storm of European politics of half a century ago left their voices still reverberating in that distant valley."

The most popular extension of future tours in the Italian valleys of the Pennine Alps will, we fancy, be down the Cogne Valley from Aosta, for the purpose of viewing the Grivola. Since Mr. King drew attention to this spot, a few English tourists, including two ladies, have ventured thus far out of the common route. The Grivola itself is well worth all the trouble, and a striking woodcut in the second volume of the two before us presents its majestic mass to the reader's eye. It soars to a final peak, thirteen thousand feet high, and is one of the most beautiful mountain-obelisks in the entire Alps. Regarded as a peak which could not be scaled, an Englishman came, saw and conquered it. Two ascents are described in this volume—one unsuccessful, but very bold, and admirably narrated by Mr. Tuckett. The other, and the successful one, was by Mr. Ormsby, who suffered less, but did more than his predecessor. His narrative also is spirited and entertaining; and the papers of both gentlemen are highly stimulative. More tourists will, we expect, make their appearance at Cogne next August or September than will find bed or board. Let them be well forewarned of what they may expect besides the mountain—viz., nothing. Two or three would fill up the only inn, and even there no beds can be found. For beds you adjourn to a neighbouring old tower, bearing date 1374. In one dark storey you meet with, not a bed of down, but of doom. Ladies are committed to the tower as well as gentlemen. If five or six tourists should arrive at the Cogne

inn, the little old woman will be frightened out of her senses and her provisions; the only creatures not to be frightened are the fleas. They are ferocious and multitudinous. They actually followed Mr. Tuckett up the Grivola, and, uncharmed by scenery, unchilled by height, they persecuted him in his mountain bivouac. It is utterly impossible to escape or exterminate them. Englishmen are nearly driven into desperation by them, but can never drive them into a corner. The numerous melancholy allusions to the *mauvaises bêtes* in these volumes show that the plagues of the Alps approach one of the plagues of Egypt. All around the Grivola, fleas appear to have arrived at the highest stage of entomological prosperity, growth, and greed of human blood. We feel confident that we shall do a service to all intending visitors to Cogne and its vicinity by allowing Mr. Ormsby to speak for himself, only adding that we can confirm every word by a similar bitter, or we should say *bitten*, experience:—

"There was but one drop of bitter in our cup, counting the lamp-oil as nothing. It was the fleas. Without any inordinate vanity, I may say that I am a judge of fleas. I have given them my attention under various circumstances and in various countries. Not to speak of an intimacy with the ordinary flea of the diligence, founded on having travelled many a league in his company, I have spent nights with hardy mountain-fleas in Swiss chalets, with desperate *freischütz*, *wildjäger* fleas in the Tyrol, with bold contrabandist fleas in the Spanish Pyrenees, with Arab fleas, restless and lawless, children of the desert, dwellers in tents. But none of these ever impressed me so much as the natives of the Val Savaranche. Equal to any of the others in ferocity and physical vigour, they surpass them all in instinct. They even give evidence of a kind of mutual dependence and organization of labour, which suggests something like a dawning civilization,—so systematic and well-sustained are their attacks. In the Marmot's Hole (an inn) we were knee-deep in them. They crept up our trowsers and down our necks until we were saturated with them. They lay in wait for us in dark corners, and sprang upon us suddenly. They clung to us viciously, and bit us at supper and bit us at breakfast. They bit us sitting and bit us walking. On the mountain side, on the glacier, nay, even on the top of the Grivola, unaffected by the rarefaction of the air, unimpressed by the magnificence of the view, there they were, biting away as if they had not broken their fast for twenty-four hours. I know it sounds like effeminacy to complain of any of the hardships one undergoes on an expedition of this kind, and I hold that the man who cannot endure hunger and thirst, cold and heat—to have his nose blistered and his toes frost-bitten,—has no business in the high Alps. But you must draw the line somewhere; and I draw it at fleas. They, I maintain, are a grievance at which one may lawfully murmur. Ye Gentlemen of England, who live at home at ease, how little do you think upon the danger of the fleas! But if you knew what it was, after a sleepless night, and with mind as well as body in a state of furious irritation, to start for a walk of fifteen hours,—during, perhaps, eight of which your personal safety depends on your equanimity and coolness,—you might, I think, agree with me in ranking this little animal with the crevasses and avalanches and other perils which beset the path of the mountaineer."

Cannot the Entomological Society publish a remedy? Can no one do anything for the Alpine tourists? We are plating our ships; why cannot we plate our persons, so that neither rified nor smooth-bore flea could pierce us?

Two ascents of the Grand Paradis are described by Mr. Cowell. It appears from another page that Mr. Tuckett has also ascended this long obscure but now clearly described mountain. It stands out towards the east, clear from the main range of the Graian Alps on purely Italian ground, and thus escapes that partition of nationality which renders Mont

Blanc and Monte Rosa but half Italian. It is very conspicuous from the North Italian plain, owing to its great height and its isolated position. Measurement gives 13,300 feet for its altitude, yet until two years ago it was almost unknown. It is a very singular circumstance in topographical nomenclature that this remarkable and conspicuous mountain should have been neither rightly denominated nor rightly mapped, neither rightly known nor ever ascended until Englishmen recently explored it. Mr. Cowell's paper concerning it, though somewhat too brief, is well worth perusal, and it is manifest that were there but an inn in the district, or any decent place of sojourn, the ascent of the Grand Paradis would become a very favourite mountain trip. Comparatively, the ascent is neither long nor difficult, and the view is magnificent. The pith of the whole paper is contained in this concluding sentence: "Being there is ten times more trying than getting there; unless, indeed, the more adventurous climber can mount up to the ruined turret (or peak), where there is just room for one person, and he can sit down very comfortably, with his feet over the edge, and survey at his ease the most magnificent of Alpine panoramas."

The question whether the Grand Paradis is not in reality what has long been called Mont Iseran is judiciously noticed. In any case it has been conclusively made out that the Mont Iseran of the Sardinian maps only exists therein as a mountain peak. It has been reserved for adventurous Englishmen to expunge one mountain from the map of Italy, and to be the first to define and describe another. In fact, the best topographers, climbers and describers of the Alps are British tourists.

Mr. Tuckett has contributed two serviceable papers on the Heights of the principal Peaks and Passes, and has worked heartily at Alpine Hypsometry. He has also directed attention to the amount of ozone at different altitudes. His various contributions are both useful and entertaining.

These two volumes form a signal illustration of the adventurous and inquiring spirit of young England. Men of all ranks and diversities of occupation here combine in Alpine exploration. It is useless to moralize upon doubtfully-directed energies, upon needless risks and actual accidents. One fortunately not fatal but terribly alarming accident, which occurred last summer, is circumstantially narrated in these pages. In crossing the Col du Miage in July last, Mr. Birkbeck fell or rolled down for a distance which, if measured in the perpendicular, was 1,767 feet, and the point at which he finally came to a standstill was 9,328 feet above the sea-level. That his life was saved and his limbs unbroken is indeed marvellous. Whether he was justified in the exposure is quite another question, on which we do not enter. The truth is, the passion for mountaineering is unquenchable, and is now extending annually amongst the English. The very formation of an Alpine Club stimulates to risk and rivalry. Perhaps, indeed, we are thereby delivered from much mischief at home, perhaps we are spared some heavy speeches, essays and sermons by these foreign undertakings. If so, let us be thankful for two volumes which have hardly a heavy page, and which are treasures of mountaineering to those who love the Alps. It must be added, that the early labours of Prof. Edward Forbes as an Alpine pioneer are found to be important and trustworthy. This patriarch of mountaineers must rejoice to find his ardent juniors following in his footsteps, extending his courses and honouring the fidelity of his annotations.

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*Flowers for Ornament and Decoration, and How to arrange Them.* By Miss Maling. (Smith, Elder & Co.)

THE fox in the old fable says of the mask, "What a pity such a pretty skull has no brains in it!"—and the critic is tempted to say of Miss Maling's fast-coming little books, "What a pity these pretty little volumes have so little new information in them!" However, this much is true of her, that she can instruct those who know less than she does. Some months ago she published a little book on song-birds, not, as she frankly admitted, because she had anything to say about them, but because she is fond of them; and now this little book on floral ornaments is published, not because Miss Maling has herself studied the mysteries of light and shade, form and colour, but because some time ago she was much with a German countess—she affectingly calls her a "Gräfinn"—who taught her all she knows of the art of floral decoration. The Gräfinn knows, of course, more about these things than a British countess could, since, according to the cant of a certain kind of persons who have seen only the show side of Continental manners, French, German, and even Russian women know more of these things than the women of Scotland, Ireland and England. "The German and Russian women," says Miss Maling, "however, far surpass the English women generally in their many modes of weaving flowers into household use; and when, some time ago, I was much with a little Gräfinn far from the Vaterland, with its flower-decked *salons* and graceful, pretty fancies, we found such a mutual interest in our love of plants and flowers, that she kindly taught me all her many ways of doing these pretty works."

Flowers in most parts of the world still are, and until three centuries ago in the British Islands were, used, as they partially are still used, for superstitious purposes. But it is not a good reason for refraining from the use of them in homes to allege that they have been misused in temples. Hence, the use of floral decorations has always prevailed in most households of all ranks in these islands; and to supply them, the palaces have had their hot-houses, the villas their conservatories, and the cottages their window-sills. Women, as if by an instinct of their sex, always have had near them the raw materials of the nosegay, the wreath and the garland. Many men also, as if endowed with a certain feminine delicacy of nature, have the passion for flowers, being in this respect their mothers' boys, who cannot be happy without flowers, if only a hyacinth in their window, an acorn on their chimney-piece, or a pink in the button-hole. One who knew the late Mr. Leigh Hunt well said of him, that if you gave him a few shillings to lay out for a table and a few chairs at a broker's, you would soon find him in an elegant room; for, with flowers and foliage stolen from the hedges, he would have decked it with graceful garlands and beautiful wreaths, with charming forms and colours, from which it was impossible to withhold admiration; and perhaps he received the expression of this admiration with a peculiar pride of his own, feeling that any money-grubber could fill a room with costly upholstery, whilst only a mind like his could produce such impressions of beauty and refinement.

Whatever is worth doing at all is worth doing well; and floral decoration is a science, or, just as we view it, an art in itself; and to obtain the pleasures it affords, the mental training which is called taste is more needful than wealth. There are, indeed, two things lost sight of or inadequately dwelt on by Miss Maling—

smell and cost. The terms "nosegay" and "bouquet" prove that the wisdom of our ancestors, like the wisdom of the students of the marvellous effects of odours upon the nerves in our own day, went dead against the use of all flowers, cut or uncut, which give headaches. A small beginning of cerebral congestion will soon destroy the enjoyment of the beautiful. The first thing every one ought to do prior to meddling with cut flowers, is to lay in stores of sand and lumps of charcoal to preserve them. "Decay's effacing fingers" soon destroy the hues of these lovely things; and the odours of the process, without many precautions, may do much to steal the roses from young cheeks. And the very purpose of floral decoration is nullified and contracted if they suggest uneasy suspicions of reckless expenditure, or wasteful or inconsiderate outlay, to the father or husband, the head of the house, who is the bread-winner or bill-payer, the chancellor who has to make the black and white tally upon the chequered board of household finance. A pretty flower can drive dull care away, or it may bring it into the fireside by costing a fancy price. Of the snowdrop it has been prettily said, that it is the herald sent by the flowers to summon Winter to withdraw his forces; and a woman who puts a flower on a table ought first of all to consider whether or not it will prove an exorcism to Care and Worry.

Many books have, it is true, as Miss Maling remarks, been published upon the art of growing flowers, but very few, if any, upon the art of arranging them. Yet she exaggerates somewhat when she writes as if nosegays, wreaths, garlands, daisy chains and floral pavements were novel and foreign importations. It may be that she discovered them whilst chatting with her Gräfinn, but we suspect the discoveries were made before her day. They are not so foreign as she supposes. The novelties are not the presence of flowers on dinner-tables, for instance, but the calling the dinners *les dîners russes*, and then requiring so many flowers as to "become a rather serious item of household expenditure." German wreaths, Russian dinners, French bouquets, Italian pavements and architectural decorations were known before the age of penny newspapers, glass palaces, magnetic telegraphs, mailed ships and *cartes de visite*. It is something new, no doubt, to give the dinners a descriptive name from the flowers, and call them Russian, and not roast, dinners, the adjective or sign of quality being derived from the flowers, and not from the food: there is, however, so much of Sancho Panza in the true-born Briton, that the permanency of the fashion is exceedingly doubtful.

Bouquets as instruments of flirtation ought to smell as sweet as they look beautiful. A disagreeable odour may make a man cross; and instead of wearing the bouquet proudly on his breast, he may suspect the fair lady who presents it to him of a want of the good sense desirable in a wife. Miss Maling is quite right when predicting the disappointment of the persons who expect a beautiful bouquet from the expenditure of a great deal of time and money on a great variety of costly flowers. A better result may be obtained from one good colour with its contrast, such as scarlet and white. "Roses," she says, "are perhaps the worst central flowers in a general way, as they are so very apt to shed their petals; she does not know any means of preserving them entire but by using gum." Pink and white and pale blue anemones, when bordered with begonia leaves, are extremely pretty by candlelight. A pretty bouquet can be made of a centre of white camellias, with a row of blue and white violets, and an edging of fern-leaves. Of course, of all

bouquets the most interesting are bridal bouquets. The grand thing is to get plenty of snow-white, without the slightest tinge of yellow, blue or pink, and then some of these hues to lighten it, especially the faint rosy tinge like that of a pink shell. Men, however, we fear, only feel interested in the bouquets of their own brides; and the details given by Miss Maling will seem tedious to the general reader. For ladies who may wish to see a specimen of the sort of guidance this little book affords, we extract the following design for a bridal bouquet:—

"A perfectly white design. Centre, camellia; azaleas gathered round it, yet put in lightly, and without trying to force a quite level surface, which is nearly impossible, and here undesirable. Five more camellias at intervals, mixed again with a few of the largest azaleas standing lightly. A few orange flowers may be interspersed, and the lilies-of-the-valley, or white heath or clematis. If the former, a few leaves of their own may be used; but they should be of the youngest and palest kind, belonging to roots which have not flowered, and should only just show their heads between the lilies and their surrounding flowers. If clematis or heath is used, the orange flowers and some lilies may be mingled with it; but in these snow-white groups a very little green tells quite sufficiently, and no separate foliage need be used at all. The small pale fronds of the maiden-hair could hardly, however, fail to add some grace and lightness, whatever might be the centre."

After bridal bouquets, wreaths are but tame things, excepting of course the virgin crown, which is not mentioned by Miss Maling. In reference to flowers for dinner-tables, a question of taste arises. Miss Maling, in accordance with the notions dominant over the subject since the court of Louis the Fourteenth has been deemed the model school of elegance, adopts as the principle of her advice what may be called the rule of contraries. According to this rule, the floral decorations of dinner-tables ought to be exactly the contrary of the floral decorations of the weather year. When the period of greatest heat comes, there can scarcely be too much white and green upon the table to suggest ideas of freshness and coolness; and during the short days and long evenings, when there is frost-work on the window-panes and snow on the ground and roofs, it is said there can scarcely be too much red in the flowers in the vases. The question may fairly be left to individual decision. There are people who spare no expense to obtain green peas at Christmas, and who find a peculiar pleasure in eating strawberries in January. Every one to his taste. There is, however, much to be said for the views of those who think that the object of floral decoration ought not to be at any price to obtain suggestions of winter in summer and of summer in winter, but to bring into our homes the botanical decorations which Nature spreads over our fields and woodlands, thereby enriching in-door life with the floral marvels of out-door life.

Floral pavements, common in Italy, are not common in Great Britain. Instead of thinking that they were suggested to the Italians by their mosaic pavements, they most probably suggested the mosaic pavements to the ancients. Our downs and meadows and woodlands are, indeed, floral pavements. How beautifully just now the green upon them is tessellated with white and gold! Fashion, and not Nature, it is plain enough, is our guide in floral decoration, or else floral pavements would now be as common as they are rare. Miss Maling suggests flowers wherewith patriotic pavements might be made, such as the British Lion, the Union Jack, the Rose, Thistle and Shamrock, and the Red Cross Banner of St. George.

Floral bills of fare, after the manner of the cookery-books, and remarks on vases and flower-pots, conclude this little work upon a subject which merits worthier treatment. And Miss Maling expresses a very general wish when she hopes that common flower-pots will soon be made in shapes, colours and proportions less ugly than those which cause constant worry at present by requiring continual concealment, preferring to them window-boxes, trays of zinc and square pots of baked crockery or grey stone.

*Carr of Carrlyon: a Novel.* 3 vols. (Smith, Elder & Co.)

THIS novel is deeper in power and stronger in purpose than any of the author's previous works, and is worthy to bear his name in full. It is more painful to read than 'Rita,' though it shows the same knowledge of a peculiar phase of society, or rather of English persons residing abroad under family difficulties. The scene is laid in Italy. The cruel retribution of the sins of the parents upon the children is worked out with the pitiless fatality of a Greek tragedy.

A young Englishman, of high family and expectations, the son of a weak father and a hard, worldly-minded mother, who have both united to indulge, flatter and spoil him, goes to Italy in a fit of wilfulness. Whilst he is thinking that he will study Art, and paint the great picture which is to confirm all the promise he has given of becoming a great artist and proving himself a man of genius, he falls in love with a beautiful English girl, whom he sees by accident at some church service. He finds that she belongs to a family consisting of the father (an invalid), the mother, this daughter, and a young girl, her companion. They live in a mysterious seclusion, absolutely isolated from society, in an old palazzo in Bologna. Their only acquaintances are the Marchesa, who lives, or starves, in a distant corner of her ancestral halls, and her son, Guido Lamberti. The Marchesa, a bigot under the influence of her priest, and the son, a young Italian of the present day, one of the best types of his nation—the period is 1848, when the hopes of Italy were high for deliverance—are both admirable types of character. Guido Lamberti loves the English girl, Gilda Courtney, silently, devotedly, steadfastly; she loves him like a young girl, without knowing it, or self-questioning of any kind. Sara Gisborne, her companion, a young girl adopted from charity by the Courtneys, loves him too. She is the dark angel of the story; one of those black, flashing, exceptional beings who have one virtue linked with a thousand crimes, whose natural element is in melodramas and French novels, and whose bodily presentment may be seen at the Porte St. Martin. Laurence Carr, of Carrlyon, the hero, having seen Gilda and fallen in love, resolves, after the fashion of young men who have been spoiled, and who have never had occasion to deny themselves the indulgence of a single whim or emotion in the course of their lives, to see more of her, and casts about for means of becoming acquainted with the Courtneys. To this end he displays some ingenuity, and by means of an accident, created for the purpose by him, he gets admitted into their domestic interior. The play of the different characters is extremely well delineated. Mr. Courtney, the father, a cold-mannered, reserved, highly-bred English gentleman, evidently in a wrong position,—his wife, delicate, sad, blameless, but struggling with the influence of some past event which overshadows her life, are both very cleverly drawn, and give the impression of having been taken from the life. The inci-

dents are few; the interest of the story turns entirely upon the action of the characters upon each other, and the influence of their qualities upon the lives and fortunes of each other, which is all very skilfully and truly managed. Carr becomes confirmed in his intention of proposing for Gilda, in spite of his ignorance of all her connexions and antecedents, partly by the discovery of their sudden intention to quit Bologna, and partly by an ill-timed and extremely detestable letter from his mother. Gilda might not have been likely to acquiesce in his intentions, had not Sara Gisborne, to get rid of her rival, used all the treacherous and unscrupulous arts which black angels and demon heroines have used from time immemorial. She persuades her that Guido not only does not love her, but that he avoids her, having suspected her love for him; and poor Gilda, who is guileless as a child, recoils in trouble and dismay. She works on Guido's pride and sense of honour, and tells him all the lies she thinks convenient; she works artfully upon Carr himself; she discovers that she herself is the natural daughter of Mr. Courtney; and she obtains possession of the family secret of Gilda's parents. This secret is quite dark enough to deter any man who did not love with a devotion and strength of character very rare in the world from seeking their daughter for a wife.

Mrs. Courtney was a woman of high rank, and had been the heroine of a terrible tragedy and *cause célèbre*; she had eloped from her husband, her lover had shot him dead in a duel, and this was the reason why they were obliged to live in such profound seclusion under a false name. Gilda, of course, knows nothing of all this; her mother is more than repentant, if sorrow could efface crime; her father dying of *ennui* and regret, he is anxious to have his daughter married, and though he would have preferred poor Guido as the one who would have been less likely to be outraged by the knowledge of facts, still, as Guido has drawn back, Carr cannot be called ineligible, and Mr. Courtney resolves to accept him. His wife wishes the whole truth revealed. Courtney, like a man, decides that it is unnecessary; he merely impresses on young Carr that the intimacy and proposal had been of his own seeking. All the parties act up to their own respective characters, and the tragedy of the story results from the natural influence of some quality not exactly reprehensible, or some other quality which, like the sulphur and saltpetre in gunpowder, are harmless until brought together, when the result is at the mercy of a casual spark. Carr marries Gilda, who is a charming and adorable creature; she has told him the truth about Guido so far as she knows it herself, and then she sets herself to efface the dream of the past, and she succeeds. It has often been remarked that the daughters of those women who have lapsed from virtue are brought up more carefully and sternly than the daughters of mothers who only know evil by hearsay; and Mrs. Courtney has expiated too bitterly the sin of her youth to have left Gilda unguarded. Guido goes away to fight the battles of his country, but not before Sara Gisborne has made an avowal of her love, and been refused in the most chivalrous but decided manner possible. Being a determined young woman, she is not to be repulsed, but bides her time and makes use of the knowledge she has obtained to wring terms from Mr. Courtney, who dies under the sudden shock of her threats and taunts. Following up her advantage, she wrings from the widow nearly every farthing she possesses, and then, disguising herself as a boy, she enlists as a recruit in the army of Charles Albert, in the

same regiment with Guido. Mrs. Courtney, left almost destitute, has to accept a home with her daughter; and then occurs one of the vital incidents of the story, and one which, though possible, is too exceptional to make it probable. Gilda and Mrs. Courtney wish to visit the hospital where the wounded have been taken after the Battle of Novara. Carr unwillingly consents—he leaves his wife and mother to go inside, and awaits them. Guido has been wounded, and he is the tenant of the first bed they pass; beside him sits Sara Gisborne. Gilda hears his ravings, and recognizes that he has always loved her, and that Sara has lied. It is too late now, and the pure womanly way in which she clings to the husband she has taken, shutting out all regret or thought of the past, is very delicately drawn, and is charming. Unfortunately, Carr hears accidentally that Guido is in the hospital. Appearances are against Gilda; but this time her perfect truth and frankness disarm his suspicious nature; but the first grain of sand has been thrown in to trouble the waters. Carr's mother comes to visit them, and the mischief and discomfort from the incompatible natures of all the parties are very true to life. In the midst of this the malignant jealousy of Sara Gisborne comes in. Maddened that Gilda has heard the truth of Guido's love for her, she writes to Carr's mother the family secret connected with her son's wife. This is well managed. The reader is never bewildered into palliating the guilt of the unhappy mother; but the sympathy and pity that are roused are none the less strong. The interview between Carr and Mrs. Courtney is the most powerful scene in the book. The secret is kept from Gilda; but the evil influence it exercises cannot be averted. Her husband loves her; but he cannot forget the blood that she inherits, and doubts whether the evil principle has not been entailed upon her along with it, and he never really trusts her afterwards. Sara disappears, and leads a life of more than questionable repute, till she marries an old man who is a duke, leaving her a widow under some suspicion; but she has become rich, fashionable, and a *lionne* in society, watching over Guido in the distance, and still biding her time. Guido, poor fellow, gets into the way of starvation, and in a not very probable or possible way becomes again mixed up with Gilda and her husband, and again rouses the latent jealousy of Carr, which has never been quite extinguished. Gilda has no suspicion of the web of false appearances and false inferences to which her innocent and natural conduct towards Guido gives rise; it is the curse of her parent's sin that is working upon her. The working up of the *dénouement* is very interesting, but not very probable; but the reader will not stop to be critical. Poetical justice is executed on Sara Gisborne, and Laurence Carr is left at the end a sadder and a better man than he ever had been before.

This novel is of a higher class and of greater power than the general run of novels. We have indicated the main incidents; but it is in the working out of the details that the skill of the author is most shown.

*The British Constitution*.—[*Die Verfassung Englands*. Dargestellt von Dr. Eduard Fischel.] (Berlin, Schneider; London, Nutt.)

Dr. Fischel's book possesses an unusual merit: in his preface he promises to make it not only instructive, but amusing; and he has kept his word. He has brought together a large quantity of material belonging to the romance of history; and when we state that his authorities range from Blackstone to Macaulay, with fre-

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quent dashes into the *Annual Register*, it will be seen that he has treated his subject conscientiously. In proof of our assertion, we can but refer our readers to the volume itself, for it is impossible to give an idea of the British Constitution from Dr. Fischel's stand-point in our space; but we will, in the mean while, treat his work on the "things-not-generally-known" system, and thus incidentally bear witness to the research displayed. The wisest plan will, perhaps, be to restrict our remarks to the chapters devoted to the collective wisdom of the nation, as a specimen brick, because the two Houses may, to a certain extent, be regarded as the *fons et origo* of the English Constitution.

A small controversy has recently been carried on as to the position of our nobility with relation to the same class on the Continent. Dr. Fischel disposes at once of any claim they may have to antiquity: when Henry the Seventh summoned his first Parliament, there were only twenty-nine temporal peers; and of these only five families are still in existence. Hence nothing is more amusing than to read the apocryphal pedigrees in the Peerages. According to Collins, the Fox family were a respected tribe in England before the Conquest; but they are themselves more modest, and assert that they are descended from a certain Palafox who was cast ashore in England from the Spanish Armada. The real origin of the family is dubious; some saying that the founder was a chorister in Salisbury Cathedral in the reign of Charles the Second; others, that he was a footman of that monarch. Hence the majority of the British peerage have cause to shun the genealogical microscope: and George the Second was wont to say that Lord Denbigh was the best gentleman in England, because he was descended from the Counts of Habsburg. On the other hand, Dr. Fischel is careful to remark, that the English nobility retain their halo by absorbing the talent of the country. The privileges of peers and peeresses are only individual, and the son of a labourer can legally attain the highest rank in Church and State. A mis-alliance between nobles and commoners is as unknown to the English law as is freedom from taxation among the great lords. An obsolete statute prohibits the marriage of a noble ward with a commoner; but if she were fourteen years of age, and the marriage had taken place without compulsion, it was valid. Elizabeth, in order to check mis-alliances, decreed that no peer should marry without her consent; but the statute fell into desuetude under the Stuarts. A peeress in her own right does not lose her privilege if she marry a commoner; but if a peeress has acquired her nobility by marriage, she loses it again if she espouse a commoner. If a duchess, however, whether so by birth or marriage, marry another nobleman—a baron or an earl,—she remains a duchess, because all noblemen are equal, or peers. The peerage is lost by death or bill of attainder. In the reign of Edward the Fourth, George Neville, Duke of Bedford, was degraded by Act of Parliament for poverty, as he could not support the rank of a peer: but this is an isolated fact in history,—fortunately so, perhaps, for some of the peers of the present day. Bishops are not peers, but claim to sit in the House of Lords for old baronies forming a portion of their episcopate. Of the constitution of the House of Lords, our author remarks—

Henry the Eighth raised the number to 51 temporal peers, and Elizabeth created 7 more. Under the Stuarts, the Upper House was recruited from the country gentlemen and lawyers. James the First made 98, Charles the First 130, Charles the Second 137, and James the Second 11 new

peers. After the Revolution, William the Third summoned 36 and Anne 47 new peers. When Lord Oxford appointed 12 new peers, he was accused of having unconstitutionally strengthened the influence of the crown; and, in consequence of this, George the First proposed, in 1719, to close the peerage, and only allow the king to create new peers when a family died out. This measure was well adapted to convert the nobility into a caste, and reduce England to an imitation of the Swedish, Venetian and Polish oligarchies. The Bill was, therefore, rejected. At a later date, the House of Hanover made a most extensive use of its sacred prerogative. George the First created 60, George the Second 90, new peers. From 1761 to 1821, 388 persons were raised to the peerage; from 1700 to 1821, 667. George the Fourth created 59, William the Fourth 55, and Queen Victoria, up to 1857, 60 new peerages. Hence, an assembly like the present Upper House cannot be called an assembly of magnates, but rather one of notables, distinguished by birth, fortune, learning, or official position.

In 1860, there were 193 Irish Peers, among them being the King of Hanover as Earl of Armagh; 71 of them were peers of the United Kingdom, while 28 others sat in the House, elected for life, in accordance with the Act of Union. Since the union with Scotland, 16 Scotch Peers have sat in the Upper House, who are elected by their peers for the duration of the Parliament. As the Crown can create no new Scotch Peers, they form a close electoral body. According to the *Charta de Foresta*, every Lord, when going through a royal forest, can kill two stags. The Peers as a corporation still form the Supreme Council of the Crown; but every individual Lord has the right to consult Majesty, and can request an audience for that purpose, which must be granted. This right is also possessed by those Irish and Scotch Peers who do not sit in Parliament. The right of voting by proxy dates back to Edward the First. At that time the representatives of the Lords were mere messengers; but under Henry the Eighth one Peer began to represent another. In the reign of Charles the First, the Duke of Buckingham once had 14 proxies in his pocket, and hence a law was passed by which no Peer could hold more than two proxies. Three Peers constitute a *plenum*; and in 1854, the bill creating the New Court of Probate was passed at the third reading by seven against five.

The House of Commons, or the "Nether House," as Elizabeth called it, was regarded as the representative of all England; but, *de facto*, only the counties and certain towns to which the King granted the right of voting were represented. As, during the Middle Ages, taxation was an agreement between the corporations represented and the King, the exclusion of towns was not regarded as an insult, but a privilege. Towns frequently petitioned for the right of exclusion from the representation. Up to the reign of Henry the Sixth universal voting appears to have been legal in the counties, but the system of 40s. freeholders was then introduced. By the same law, only persons residing in the county could be elected knights of the shire; but this law was repealed in the reign of George the Third. In 1685, there were 160,000 small freeholders; but they gradually disappeared, and thus originated the remarkable disproportion in several counties between the number of representatives and of voters. The towns were arbitrarily summoned to Parliament, and as arbitrarily freed from the obligation. In the twenty-sixth Parliament of Edward the Third, all the cities and many boroughs, which, at a later date, elected no members, were represented. In the reign of Henry the Sixth, York and Scarborough sent members to Parliament, and the sheriff stated

that there were no other towns in Yorkshire competent to elect members. Under the Tudors, many small towns dependent on the Crown received the right of franchise. When the electoral right began to attain some value, several towns claimed their right; but with the Stuarts the House of Commons closed up its ranks, and, up to the Reform Bill, no town received the right of representation. It was not the population, but the corporation, of a town that was represented in Parliament; and, as the members were chosen by that corporation, the Lower House was for 150 years a close oligarchical body. On the subject of rotten boroughs, Dr. Fischel waxes eloquent:

The most notorious of these boroughs was Old Sarum. The ancient lime rock, on which five or six wretched tenements were standing at the time of the Reform Bill, was a deserted spot so far back as Richard the First. Still, it retained the right of sending two Members to Parliament until 1832, although a writer in the reign of Henry the Eighth calls it "omnino desertum." The persons inhabiting the five houses amounted to twelve; but a servant of the owner generally nominated the two Members. Old Sarum came into the possession of Governor Pitt, the proprietor of a large diamond; "and his descendants," said an author of the last century, "have as good an hereditary right to a seat in the House of Commons as the Earls of Arundel had in the Upper House." Of Lord Camelford, who nominated Horne Tooke for Sarum, it is said he threatened, if the House were not satisfied with this representative, to send it his black footman. The rotten boroughs were publicly sold; though Jews and Catholics were not allowed to sit in Parliament, no one could prevent them buying rotten boroughs, and thus exerting great influence. So far back as 1714, Lady Montagu writes to her husband, "the best thing will be to intrust a certain sum to a good friend, and buy a small Cornwall borough." In 1761, the Nabobs make their first appearance as purchasers; and, in 1766, Sudbury was publicly put up for sale. In 1784, Winchelsea had three voters, and was the property of a Nabob. Bossiney, in Cornwall, had only one voter. A borough which the sea had swallowed up still remained represented. The owner of the beach on which it had stood rowed out in a boat with three voters and carried through the electoral farce. In 1790, there were 30 boroughs, with 375 voters, which sent 60 members; among them being Tiverton, with 14 voters, while at Tavistock 10 freeholders and at St. Michael's 7 scot and lot voters returned one member each.

It is some consolation to find that matters were, if possible, worse in Scotland and Ireland. Edinburgh and Glasgow had only 33 electors, and the right of voting in the counties was founded on so-called supremacies, publicly sold at market, and giving any purchaser a right to vote, whether living in the county or not. In 1831, there were only 2,500 county voters, and in no county were there more than 240, of whom but few voted. Thus the county of Argyle, with a population of 100,000, had 115 voters, of whom 84 did not reside in the county. In Bute, within the memory of man, there had only been a single elector, who naturally returned himself. The Scotch magnates nominated nearly all the Scotch members, and sold themselves and their *protégés* to the Ministry. In Ireland, two-thirds of the 100 members were returned by some 60 influential patrons. This assembly of oligarchs could only be moved by two means—bribery and the anxiety of members to become popular. Such a powerful corps-spirit was developed in the House of Commons, that it became a species of counterpoise to the Lords. At a later date, the control of publicity was added; and many an aristocratic member sought to strengthen his power in the House by his power out of it. But the House was so little a representation of the people, that George



the Second was fairly entitled to answer, when Pitt told him that the House of Commons wished Admiral Byng to be saved, "You have taught me, sir, to seek the popular opinion otherwhere than in the House of Commons."

Only about 140 English members were really elected prior to the Union; and as these members preserved the equipoise between the two aristocratic camps, a stout fight took place for the several seats. The first known case of bribery was in the reign of Elizabeth. In 1571, a certain Thomas Long bribed the borough of Westbury with 4*l.*; but the Mayor and Aldermen were compelled to refund the money, while Long lost his seat and the borough its right of returning a member. In the eighteenth century, bribery was the rule in all boroughs not dependent on the aristocracy. In 1790, a gooseberry-bush was sold during the election for 800*l.* In 1768, the Mayor and Aldermen of Oxford agreed to return their former members on condition that they undertook to pay the debts of the corporation. They agreed, and the House of Commons sent the electors for five days to Newgate. On the other hand, in 1826, the corporation of Northampton employed a portion of the city funds to secure the return of a ministerial candidate. From the mass of evidence Dr. Fischel has collected, let us take the following passage:—

The polling in contested elections lasted forty days. At that time all the public-houses were opened to the electors, who were treated at the expense of the candidates. Hence, the cost was enormous: in 1784 the Westminster election cost Fox 18,000*l.*, while an election in Yorkshire once cost so much as 150,000*l.* The Earl Spencer in 1768 spent 70,000*l.* to return his candidate for Northampton, while the value of rotten boroughs rose at the same time enormously. In 1767, Lord Chesterfield wrote to his son that rotten boroughs were to be bought for 3—5,000*l.*; but they soon rose to 9,000*l.* Gatton, before the election of 1774, fetched 70,000*l.*; while, in 1830, Lord Monson is said to have given 180,000*l.* for the same borough, which returned two members. As the borough lost the franchise two years after, this was a very bad investment. Matters must have been very bad when boroughs were deprived of the franchise on account of excessive bribery, but such was the case with Shoreham, which belonged to a rich Indian Nabob; and in 1782, Cricklade was also disfranchised.

Such a defective electoral system naturally provoked criticism, and so far back as Elizabeth people spoke about rotten boroughs. Cromwell deprived them of the franchise, which he gave to larger towns; but the Restoration restored the old state of things, and consequently the attacks upon it. In 1760, a reform scheme projected by Chatham was thrown out; and in 1780, the Duke of Richmond proposed universal suffrage and annual parliaments. In 1782, Pitt brought in a bill to appoint a committee to inquire into the state of the representation; but it was thrown out by a majority of twenty. The French Revolution put an end to all attempted reform, as it turned the higher classes against the movement, until the Russell-Grey Reform Bill became law in 1832. Before it passed, England and Wales had thirteen members more, Scotland eight and Ireland five fewer. No member can resign his seat of his own accord, but must ask the Ministry to give him office under the Crown. This is generally done by appointing him to the Stewardship of the Chiltern Hundreds, and is never refused now; although Lord North declined to grant it in 1775. But the House also reserves the right of expelling members, as our author shows us:—

In 1581, Arthur Hall, Member for Grantham, was expelled for publishing an absolutist book, sent to the Tower, and fined 500*l.* In 1679,

Col. Sackville was expelled for ridiculing the Popish Plot. In 1698, Mr. Wollaston was expelled, but after re-election took his seat in the same Parliament. In 1711, Sir Robert Walpole was expelled for notorious bribery, and declared unfit to be elected; but he was returned again. When the candidate of the minority, Mr. Taylor, protested against this election, it was declared to be valid. In 1721, Aislabie was expelled for corruption in the affairs of the South Sea Company; and in 1727, John Ward of Hackney for forgery. Steele was expelled in 1714 for his pamphlet, 'The Crisis,' which was said to be insurrectionary. Blackstone, however, declares in the first edition of his work, that Parliament has no right to expel a properly-elected member; but in the second edition he altered his opinion, and took a more parliamentary action for good law. It then became the custom at Opposition dinners to propose the toast of "The First Edition of Blackstone's Commentary." This change in his views was produced by the Ministerial measures against Wilkes, who had been illegally prosecuted by the Parliament in 1762 for an article in the *North Briton*, wherein he accused Bute of his treachery to Frederick the Great, and was elected for Middlesex in 1769. The King, however, wrote to Lord North that he considered it most necessary to tell him that Wilkes's expulsion appeared to him very expedient and must be effected. This expulsion ensued on the 3rd of February in the same year, on the ground of a libel, which Parliament described to be an impudent and unfounded calumny. Wilkes, however, was re-elected; and then Parliament declared that the defeated candidate, Luttrell, was the duly-elected member, and admitted him to vote. North defended this measure on the ground of expediency. In 1782, however, the resolution against Wilkes was solemnly erased from the Parliamentary Journals, after he had ceased to be disagreeable. In 1814, Lord Cochrane was expelled by a majority of 140 against 40, for spreading false reports on the Stock Exchange. He was re-elected for Westminster, and the new election was not declared invalid.

Up to the Restoration, members received pay and travelling expenses. In the reign of Edward the First, the members for the Cinque Ports and the City of London were paid 10*s.* a day; and Edward the Third settled the salary at 4*s.* a day for knights of the shire, and 2*s.* for burgesses. At times it was paid in kind, and the electors bore the expense. Any member who stayed away received no pay for those days on which he had not appeared in Parliament. The House of Commons is competent to act when 40 members are present. Before the Union, a House of 508 members was considered the largest ever known; but on June 10, 1859, only 21 members were absent, and Lord Derby's administration was overthrown by 323 against 310 votes. As a general rule, however, members are negligent of their duties: thus, on the passing of the highly-important Nuisance Removal Bill, only 44 members were present; but, as Dr. Fischel sagely remarks, it was not a party question.

Parliamentary law is a portion of the unwritten law of the land. Both Houses of Parliament agreed, in 1704, that new privileges could not be created, and no regulations issued with respect to them except declarations of existing privileges, which were already guaranteed by law and custom of Parliament. Questions of competency have arisen as to privilege between the two Houses. A sentence of the Upper House, sitting as a judicial court, allowed that electors had a right to bring an action against the returning officers for infringing their right of vote. The Lower House in 1704 declared such a complaint to be a breach of privilege; but, in the same year, five burgesses of Aylesbury brought an action against the parish constables for not allowing them to vote. By order of the House of Commons, the com-

plainants and their solicitors were taken to Newgate, and a writ of *habeas corpus* was refused them. The dispute was taken up by the Lords; but, as a prorogation took place, the affair remained undecided. Although Parliament does not recognize the courts of law, it arrogates all their power: it orders houses to be broken open, and civil and military authorities must render assistance if called on. Our readers will remember the case of Sir Francis Burdett, who eventually brought an action against the Speaker and the sergeants, but lost the trial. The greatest breach of privilege in the sight of the House was the publication of the speeches. Even to the present day, any irate member can denounce a harmless reporter taking notes in the gallery. One of the most amusing instances of this Dr. Fischel records:—

In 1832, O'Connell accused the *Times* of having reported a speech of his differently from what he said, and the report must arouse the anger of his constituents. The *Times* promised to report his speeches more faithfully, but afterwards refused to publish them at all until he withdrew his charge that the *Times* reports were false. As O'Connell failed in the House in all the charges against the *Times*, he remarked that strangers were present in the gallery, which was a breach of privilege. They were turned out, and with them the *Times* reporter; and the House was closed against strangers for the entire evening.

The gradual tolerance of strangers is amusing. Although about the middle of the eighteenth century the observance of the rule was relaxed, at times publicity was formally prevented. Thus, on May 14, 1770, all hearers, including commoners and sons of peers, were turned out of the House of Lords; and in the following year, even the members of the Lower House were excluded. The House of Commons revenged itself by telling all the Peers present and strangers to withdraw; and this continued throughout the session. Towards the close of the American war, Lord North passed a measure entirely excluding the public from the House; but as, in this excited period, thousands of clubs sprang up to pacify the desire for political discussions, the old state of things was reverted to. It was only in 1831 that the Lords erected a gallery, and thus formally sanctioned the publicity of their debates; although secret sittings take place at times, as was the case in 1849, when the House of Lords sat for two hours. Strangers who remained in the gallery during a division were formerly always arrested, the last case having occurred in 1833; but in 1853 strangers were allowed to remain during that awful period in the gallery of the House of Commons, and their Lordships followed their example in 1857. Parliament has also always most zealously punished libels on itself, its members, and persons in whom it took an interest; *e. g.*:—

In the reign of James the First, Parliament had a man flogged through the streets of London, and fined him 500*l.* into the bargain, and sentenced him to life imprisonment, merely because he was said to have spoken disrespectfully of the Bohemian Winter-King Frederick. In 1721 the House of Commons sent the printer of a Jacobite pamphlet to prison, without even asserting that he had been guilty of a breach of privilege. Any libel on a member of either House is still regarded as breach of privilege: thus, on April 19, 1831, the printer of the *Times* was fined 100*l.* and confined for an unstated period to Newgate for calling the Earl of Limerick "a thing with human pretensions." The House of Commons, however, has inflicted no fines since 1666. Formerly, when a culprit had to apologize, he did so on his knees; and when Mr. Murray, in 1750, refused to do so, the House resolved that he should be closely imprisoned in Newgate, without paper, pens and ink, and no one be admitted to him without special permission of the House. In 1772, the House resolved that no

accused person should be compelled to kneel unless the sentence expressly stated it. Since the Declaration of Rights both Houses enjoy perfect freedom of speech, but every member is responsible to the House he belongs to, and can be punished by it. If a member publish a speech delivered in Parliament, he can be prosecuted like any other author. Thus, Lord Abingdon was, in 1795, condemned to pay a fine of 100*l.* and find surety for his good behaviour, in consequence of a speech he made against his attorney in the Upper House, and had printed. In 1813, Mr. Creasy gave the authentic text of his speech, which the newspapers had mutilated, to a journal: some one feeling himself aggrieved by it, brought an action for libel, and the unhappy M.P. had to pay 100*l.* for his love of notoriety. The King's Bench rejected his appeal, and the House of Commons did not take up the sentence as a breach of privilege. An assault on an M.P. is severely punished, and no member can be taken up without the assent of the House, unless caught in the act. If a member be arrested for an indictable act, the Speaker must at once be informed of it, and the House decides whether it will make use of its privilege or not. Thus, Lord Cochrane was arrested by the King's Bench in 1815, with the assent of the House; but he broke prison and entered the House of Commons, where he was re-captured before the opening of the sitting: the House declared that no breach of privilege had been committed. It is a moot point whether a Judge can order an M.P. to be arrested for contempt of Court; but the House has at times refused its members protection, as in the case of Wilkes, when arrested for a squib in 1763.

We have dealt with only a section of Dr. Fischel's work, and have done our best to show how brimfull of facts it is. We may add, that the other sections are equally amusing; and we should be glad to find that some English barrister, entertaining a due reverence for our glorious Constitution, had taken this book in hand and produced an edition for home reference. As a rule, Englishmen are extremely ignorant of the laws that govern them: enjoying rational liberty to the utmost extent, they feel no pressure, and consequently no need to wade through dusty tomes to discover what their rights are. Still there is no harm in a man knowing how his country is governed; and we feel sure that any work on our Constitution written so attractively and clearly as Dr. Fischel's would command a large sale.

*The History of Industrial Exhibitions, from their Origin to the Close of the Great International Exhibition of 1862.* By Blanchard Jerrold. (Kent & Co.)

WITH the opening of the Exhibition of 1862, Mr. Blanchard Jerrold commences the publication, in Parts, of his long-announced 'History of Industrial Exhibitions.' The issues appear to have been so arranged as to leave Mr. Jerrold free to write the past history of these noble gatherings, while the millions are crowding to South Kensington, bright with the contests there enacted, and inspired to seek all available information about industry, art and science. By the end of this year, the event of to-day will, in its turn, have become a part of history, and a subject for Mr. Jerrold's pen.

The first number of the work is occupied with a preliminary chapter of general ideas—mainly quotations and citations, happily contrasted,—a chapter on 'The Origin of Industrial Exhibitions,'—and a chapter on 'National Exhibitions of Industry under Napoleon.' Some parts of these chapters are necessarily grave and sober, dealing with facts which require the most precise and ample statements. Other parts are moving and picturesque. In place of following Mr. Jerrold through explanations which are themselves condensed from many volumes and reports, from many speeches and conversations,

we shall show, by a striking passage of extract, the method of composition and citation adopted by Mr. Jerrold. This is the story of M. Jacquard's loom:—

"The history of the Jacquard loom has its moral. 'Until its introduction,' M. Bischof writes in his History, 'the production of superior figured silks depended solely upon the skill of the weaver, and that to a degree to which few attained. The necessity of extreme carefulness and skill is now considerably diminished; in other words, the production of the most costly fabrics is laid open to a large number of operatives. Jacquard was originally a manufacturer of straw hats; and it was not till after the Peace of Amiens had been signed that his attention was attracted to machinery. Happening one day to take up an English newspaper, his attention was arrested by a paragraph in which the Society of Arts (to their honour be it recorded) offered a premium to any person who should weave a net by machinery. Dr. Bowring, who had a personal interview with him many years afterwards, tells us that the perusal of this extract awakened his latent mechanical powers, and induced him to turn his thoughts to the discovery of the required contrivance. He succeeded, and produced a net woven by machinery of his own invention. It seems, however, that the pleasure of success was the only reward he coveted; for, as soon as accomplished, he became indifferent to the work of his ingenuity, threw it aside for some time, and subsequently gave it a friend, as a matter in which he no longer took any interest. The net was by some means at length exhibited to some persons in authority, and by them sent to Paris. After a period had elapsed, in which M. Jacquard declares that he had entirely forgotten his production, he was sent for by the Prefect of Lyons, who asked him if he had not directed his attention to the making of nets by machinery. He did not immediately recollect the circumstance to which the Prefect alluded: the net was, however, produced, and this recalled the fact to his mind. The Prefect then, rather peremptorily, desired him to produce the machine by which the result had been effected. M. Jacquard asked three weeks for its completion; at the end of which time he brought his invention to the Prefect, and directing him to strike some part of the machine with his foot, a knot was added to the net. The ingenious contrivance was sent to Paris, and an order was thence despatched for the arrest of the inventor.' Here Dr. Bowring is in error. Napoleon's order was to the effect that M. Jacquard should be conveyed to Paris with all possible despatch; and the spirit of those who interpreted the imperial command led them to believe that nothing less strict than an arrest could be meant in the case of a man who threatened to injure the weavers of Lyons so seriously. On his arrival in Paris, he was installed in the Conservatory of Arts, and set to work to make his machine on a large scale. He fashioned everything with his own hands. The woodwork and ironwork were shaped by his dexterous and unerring arm. It is related of him that one morning he paused from his labours to consider the principle of a most complicated machine, invented for the purpose of weaving a shawl for the wife of Napoleon. 'His body bent, with his hands resting on his knees, which was indeed his ordinary attitude, his eyes were busy in every corner of the machine; and a droll smile half opened his lips as he inquired of the *Directeur*, under whose orders the workmen were employed—"Rather an expensive job that, sir!"—"Twenty thousand francs!"—"Diable!" exclaimed Jacquard; "why, in yonder corner is a machine, by Vaucanson, which, with a little more attention, would answer the same purpose, and would not cost more than five hundred! It is a pity that serious attention is not paid to Vaucanson's clumsy invention, for it contains the principle of all combinations in weaving. I must look to that." And away posted Jacquard, and shutting himself up in the workshop allotted to him, set to work with the saw, the chisel, and the plane. At first, he constructed, from memory, a model of Vaucanson's machine; for he thought it would be convenient to carry to Lyons as a curiosity for his wife. Then, with the model before him, he made

alterations; brought the principle to better application—simplified it. Nothing wearied his hand, nor fatigued his brain, while he thus laboured in the construction of a machine, the most remarkable in its combinations, and the most wonderful in its results. Now and then, indeed, the perspiration would hang upon his forehead. His arms bare, his shirt-sleeves tucked up to the elbows, and singing a Lyonnese air, as his busy plane kept time on the rough timber, the door of the chamber suddenly opened. The intruder was Napoleon, the First Consul. "Well! Master Jacquard, my spinning-machine?"—"First Consul, it is completed."—"But I cannot recognise in the machine before me even the form of the original model."—"Why, truly, the machine on which I am now employed is not for spinning, but for weaving silk stuffs; with this you may weave shawls like that intended for your wife."—"Is that its only use?" inquired Napoleon.—"The idea is not entirely my own: Vaucanson inspired me with it. This machine, Sir, this little trifle which you see here, contains, as I said yesterday, the sole principle of all combinations in weaving. It will simplify the labour of the weaver of articles of luxury; and will allow the workmen at the loom to be like other men are, without making them bandy-legged and hump-backed. You little know, Sir, to what contortions of body, to what fatigues, the poor creatures are subject! The head workman, seated on a high stool, is compelled to fling out his legs right and left, to give the proper direction to the threads which the pattern and fashion of the work require. One or more workmen are employed to put the cords in motion. For this task, which is torture itself, children and young girls are employed; we call them *tireuses de lacs*. The unfortunate little creatures cannot go through their occupations without forcing themselves into positions which give rise to deformities, check their growth, and sow the seeds of disease. With the blessing of God, I hope the machine I am now about will remedy all this."—"The First Consul took the mechanic by the hand, and said, "Jacquard, you are a noble citizen!" He was sent back to his native town with a pension of a thousand francs, which was subsequently raised to six thousand francs."

The 'History of Industrial Exhibitions' was to have been produced under the immediate patronage of the late Prince Consort,—and the title-page is adorned with that illustrious name.

#### OUR LIBRARY TABLE.

*John Milton: a Vindication, specially from the Charge of Arianism.* By J. W. Morris. (Hamilton & Co.)—Against Keightley and Bishop Sumner, Hallam and Macaulay, and numerous less-known writers, who have preferred a charge of Arianism against Milton, Mr. J. W. Morris argues in support of the poet's orthodoxy with more enthusiasm and subtlety than success. That Prof. Stanley was injudicious, and even flippant, in speaking of Milton as "a half-heretic, half-Puritan layman," few will deny; but even fewer will be the critics who, after reading Mr. Morris's vindication, will join him in saying, "We end with this: that if to honour the Son, even as we honour the Father, be at once our duty and our privilege, no volume uninspired is more calculated to enforce that duty, to enhance the sense of that privilege, than the poems of this sublime old man." Mr. Morris's essay, however, notwithstanding the defects of its phraseology, which is at the same time stiff and turgid, repays the trouble of perusal.

*The Cheshire Pilgrims; or, Sketches of Crusading Life in the Thirteenth Century.* By Frances M. Wilbraham. (Chester, Roberts; London, Morgan.)—If life amongst the Crusaders bore any resemblance to the contents of this novel, then it was a sadly dull and objectless kind of existence, alike devoid of animation and earnestness. Miss Frances M. Wilbraham, designated on the title-page as "Authoress of 'For and Against,'" has evidently turned over the pages of a few works on local antiquities, and she acknowledges her very great "obligations" to Sir T. Stephen's 'Essays in Ecclesiastical Biography'; but



her historical descriptions cannot be commended either for vigour or accuracy. At the first outset of her pilgrimage she says, "In 1217, John of England made peace with his subjects and with France,"—a statement that is scarcely reconcilable with the death of the said John of England in the previous year.

*Society for Promoting the Amendment of the Law, Nineteenth Session. Law and Equity, the Difficulties and Prospect of their Fusion.* Read at a Meeting of the Society, 24th Feb. 1862, by Robert Stuart, Esq.—*Observations on the Seven Bills brought into the House of Lords, 1862, to Facilitate the Transfer of Land*, by Edward Webster, Esq.—*On the Land Transfer Schemes now before Parliament*, by J. N. Higgins, Esq. Read at a Meeting of the Society, 3rd March, 1862. (Printed for the Society.)—The observations of Mr. Stuart on the fusion of law and equity are, as he informs us, merely an introduction to other suggestions which he hopes to make to the Society upon this subject. We abstain, therefore, from making any remarks upon this paper until the whole of Mr. Stuart's observations are before us, merely observing that its perusal has not shaken our opinion that such a fusion is impossible, and that, if possible, it would not, on the whole, be desirable. Each system has attained such a magnitude and importance, and each is so complicated, that a complete mastery over either is within the reach of very few. We do not believe that any man or any body of men could frame a successful scheme for such a fusion as is here talked of; and if such a scheme were carried out, no mortal could satisfactorily administer justice in the fused Court of Law and Equity, nor could any man, with justice to his client, practise generally at the bar of such a Court. The necessary division of labour must cause some other line of separation to be drawn, if the present one were removed. As to the schemes for the improvement of the law of transfer of lands, we apprehend that the public mind is now in a very misty state. A Bill before Parliament may be read and understood by a resolute and intelligent man, but who can hope to read and understand seven Bills? A very good general notion of these Bills may, however, be obtained by a perusal of the two papers mentioned above. We are surprised to find that in the latter of these papers the writer expresses an opinion (which has been advanced elsewhere) concerning the compensation clauses of the Lord Chancellor's Bill, which seems to us to be entirely erroneous. The provision is, that where a person having an estate or interest in the land is injured by a registry with guarantee having been erroneously granted to another, the person so wronged shall be indemnified out of the Consolidated Fund. This, it is said, is an insurance of titles which should be left to private enterprise. The provision, however, bears no resemblance to a common insurance transaction. An insurance against fire is no insurance that fire shall not occur, but that if a fire occurs the owner shall be indemnified. The act would really insure the title by rendering it indefeasible after registry, and this no private enterprise could effect. The clause which gives indemnity to persons whose interests are overlooked, is merely one of compensation, and in no sense an insurance. It is obvious that this error is the effect of haste, and not of lack of intelligence in the writer; it is worthy of notice, however, since, transparent as it appears, it has been insisted upon as an objection to this part of the Bill more than once. It is somewhat surprising that the chairman, who would up the meeting with some remarks, did not notice this point. We see that the clause in question has been struck out by the Lords, as one which should emanate from the House of Commons.

*The Carterets; or, Country Pleasure.* By E. A. R. (Hogg & Sons.)—This is a story for children, in which amusement and instruction are artfully blended together in due proportion. English History, Natural History, Botany and Astronomy are all taught in the course of conversation; and though, in real life, Mr. Carteret must have been a pedant and a thorough bore with his dry remarks and pithy anecdotes, Papas in books are universally allowed to devote themselves to being tiresome and useful instructors of youth, rather than agreeable and

lively companions. The illustrations by Dalziel are good, comprising some pretty views of Knole and Sevenoaks; and the form of binding is quite new, and sure to prove an attraction to young people anxious to invest their savings in a literary purchase.

*The Strength of Judah: a Tale of the Times of Isaiah.* By Charles Stokes Carey. (Seeley & Jackson.)—A novel in the time of Isaiah is quite unique in its way. For the sort of thing, this work appears to be well carried out. Much pains have evidently been taken with all the details of Assyrian and Jewish life. The dress, scenery, habits and customs of the people are minutely attended to. The love story of Azrad and Rachel is prettily told, and the descriptions of the battles are written with great spirit. The death of Azrad is almost poetically related, and though not a kind of book likely to be much read, or to be very popular, 'The Strength of Judah' is certainly a clever and curious production.

*Recollections of Brittany, in Prose and Verse.* By Elizabeth Bromfield. (J. Blackwood.)—In a series of descriptive papers, some of which have appeared in the *Church of England Magazine*, Miss Elizabeth Bromfield undertakes to expose the errors and sins of Popery, and to rouse in her readers a contemptuous commiseration for all who grope their way in the darkness of Romish perversion. It is needless to say that the effort is not altogether successful. It is to be regretted that a sojourn in a picturesque part of Brittany was productive of no better results to Miss Bromfield than spiritual self-sufficiency, and a desire to disturb the faith of simple peasants with ridicule and scolding. The prose sketches are not altogether devoid of merit, being quite up to the average standard of school-girls' compositions; but the poetical pieces are very feeble.

*On Translating Homer; Last Words: a Lecture given at Oxford.* By M. Arnold, M.A. (Longman & Co.)—Mr. Arnold here re-asserts the objections made in his former lectures to Mr. Newman's translation of Homer, disclaiming, however, all personal ill-will towards him, notwithstanding the bitterness displayed by Mr. Newman and his friends, and in point of spirit and temper contrasting favourably with his opponent. He repeatedly gives strong expression to his admiration of Mr. Newman's ability and attainments, and frankly admits his own comparative ignorance; but maintains, and not without reason, that the matter in hand in this case is poetical criticism and taste, or, as he terms it, "the critical perception of poetic truth," rather than simple scholarship, which he considers may be to some extent a disadvantage to a poetical translator. In this latter opinion he is supported by the authority of Lord Macaulay, who, in his essay on Milton, expresses astonishment that the poet's genius did not sink under the weight of his learning. Mr. Arnold is not disposed to claim any particular merit for his specimens of hexameter translation, but thinks a translator who is unbiassed by personal feeling may gather from them a more distinct notion of what is required to ensure him success.

The charming diaries of Mrs. Trench, which we noticed a little while ago, have been printed with some additions by her son, the Dean of Westminster, under the title *Remains of Mrs. Trench* (Parker). It makes a very charming book, and many readers will be glad to possess such a record of a good and sprightly woman.—Messrs. A. & C. Black have reprinted from 'The Encyclopedia Britannica' Mr. Wilson's *British Farming: a Description of the Mixed Husbandry of Great Britain*; and from 'The Witness,' Mr. Hugh Miller's *Essays, Historical and Biographical, Political and Social, Literary and Scientific*.—Messrs. Longmans have issued in their cheap form Vol. VIII. of Lord Macaulay's *History of England*.—Messrs. Bradbury & Evans, Vols. XIV. and XV. (1848) of their re-issue of *Punch*.—Messrs. Sampson Low, Son & Co., *The Pearl of Orr's Island*, by Mrs. Harriett Beecher Stowe.—Messrs. Hodges & Smith, *The West of Ireland: its Existing Condition and Prospects*, by H. Coulter.—Messrs. Moxon & Co., Vol. II. of *Thomas Hood's Works*.—Messrs.

Bell & Daldy, *Robin Hood Ballads and Songs, and The Lieutenant and Commander*, by Capt. Basil Hall.—Messrs. Hurst & Blackett, *Studies from Life*, by the Author of 'John Halifax, Gentleman,' &c.—Messrs. Chapman & Hall, Mr. Lever's *Jack Hinton, the Guardsman*.—Messrs. Ward & Lock, Mr. Hayward's *Hunted to Death; or, Life in Two Hemispheres*, and M. Aimard's *Last of the Incas*.—Messrs. Macmillan & Co., *Melibus in London*, by James Payn, and Mr. Roscoe's translation of Kirchhoff's *Researches on the Solar Spectrum and Spectra of the Chemical Elements*.—We have also on our table the following reproductions:—From 'Horse Subscivus,' *Our Dogs*, by Dr. Brown (Edmonston & Douglas).—and from 'The Dublin Review,' *Pugin and Turner: a Contrast* (Richardson).—We have new editions of Mr. Wesley's *Poems on Several Occasions* (Simpkin).—*The Last Thane; or, the Great Conspiracy: a National Tragedy*, by F. Worsley (Ward & Lock).—and a cheap edition of *The Henwife*, by Mrs. Blair (Edinburgh, Jack).—Our second editions comprise *Seamanship*, by Lieut. G. S. Nares (Portsea, Griffin).—Dr. Thomson's *School Chemistry* (Longman).—*The Active Lists of Flag Officers, Captains and Commanders of the Royal Navy*, by the Rev. W. Harvey (Stanford).—*Sonnets*, by the Rev. Charles Strong (Walton & Maberly).—*John Guy's Simple Catechism of Astronomy*, revised by W. Hardcastle (Relfe, Brothers).—Dr. Rumball on *The Nature, Cause and Cure of Asthma* (Ryde, Gabell).—*Our Principles; or, a Guide for those Holding or Seeking Fellowship in Congregational Churches*, by G. B. Johnson (Ward & Co.).—Dr. Knox on *The Races of Men* (Renshaw), and *The True Character of the Gentleman*, by F. Lieber (Edinburgh, Patterson).—We have fourth editions of Mr. Spence's *American Union* (Bentley).—A *Literary Translation of the Vatican Manuscripts Epistles of Paul the Apostle to the Corinthians*, by Herman Heinfetter (Heylin).

## LIST OF NEW BOOKS.

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## THE CADASTRAL SURVEY.

ONE little department of the Great Exhibition reminds us that we are almost the only nation in Europe which has not public plans and maps on a large scale, undertaken for strictly public purposes. In some parts of the Continent such surveys are treated as military maps, and in other parts the surveys are sold at a low price to the public. Austria, Bavaria, Belgium, Denmark, France, Holland, Prussia and Russia are surveyed in whole or in part either on the scale 25:344, or on that of 13:680 inches to a mile; except Denmark, which is on the scale of 15:84 inches, and Russia, which is on the scale of 7½ to 3¼ inches. Sardinia has decided on a cadastral survey of 42 24 inches. In Sweden, a survey has been begun on a scale of 1:20000 of the lineal measure of the ground, but has not been continued. In Spain, towns and military fortresses alone are surveyed on a cadastral scale. Wurtemberg has completed and published a survey on the scale of 50:688. A Statistical Conference was held at Brussels, under the authority of the Belgian Government, in September 1853. The principal states of Europe sent delegates, and the question of national maps, or cadastres, formed one of the chief subjects of discussion. Dr. Farr was appointed by our Government to attend the conference and to draw up a report of the proceedings. The unanimous opinion of the statisticians who attended the conference was in favour of the scale '0004, equal to 1:2500 of a mile, or 25¼ inches to a mile nearly, as it is expressed in England. The statistical conference also recommended that the large cadastre should be accompanied by a more general map, which is on the scale of '0001, or 1:10000 of a mile. The Irish 6-inch map, which is on the scale of 1:10560, although used in Ireland as a tenement survey, is therefore not the "*plan parcellaire*" or cadastre, but rather corresponds to the "*tableau d'assemblage*," or general map, recommended by the Statistical Conference.

In the mean time conflicting decisions of Committees and Commissions retarded the survey in Great Britain. In 1851, ten years after the completion of the Irish map, a Committee of the House of Commons reported against the 6-inch scale, and advised the resumption of the scale tried in 1824, that of one inch to a mile. The survey was continued on the large scale in Ayrshire and Dumfriesshire only, pending the discussion which arose on the Report of the Committee. Considerable diversity of opinion existed on the subject; and Lord Elcho proposed to the Treasury, in 1853, to conduct the survey on a large scale. The attention of scientific men was invited to the subject by the Treasury, and the opinions thus elicited were referred to another Committee, consisting of Sir J. Burgoyne, Mr. Blamire and Mr. Rendel, and this Committee reported, in 1854, that the weight of evidence was in favour of the 1:2500 scale. After considerable hesitation, a Treasury Minute was issued, stating that cultivated districts in Scotland, where alone the survey was then proceeding, should be surveyed on the 1:2500 scale, the uncultivated districts on the 6-inch scale, and ordering that a general map should be prepared on the scale of one inch to a mile. In consequence of objections to the proposed scale which were raised in Parliament, a Committee was appointed, in 1856, to consider the Ordnance Survey of Scotland. The Report of the Committee confirmed the recommendations of the Treasury Minute; but in 1857 a motion to reduce the vote for the Ordnance Survey was carried by a majority of 10. As this resolution struck out the sum proposed for carrying on the 1:2500 scale survey in Scotland, but substituted no other plan for the one condemned, the working parties were broken up, and the department, which had been trained at a great expense, was much reduced. Under the difficult circumstances which then arose a Royal Commission was appointed, "For the purpose of inquiring into the subject of the Ordnance Survey, and the scale or scales on which the maps and plans of the United Kingdom should be drawn and published." This Commission recommended:—1. That the 1-inch map of the United Kingdom be forthwith completed, engraved and published.—2. That the

survey of the northern counties of England and of the counties of Scotland proceed contemporaneously, and be completed and published, the cultivated districts on the 1:2500 scale, and the whole on the 6-inch and 1-inch scales, except the Highlands of Scotland, which are to be surveyed on the 1-inch scale only.—3. That the revision of the 6-inch plans of Ireland be completed.—4. The determination of the question as to the expediency of extending the survey on the 1:2500 scale to the whole of the United Kingdom, or the whole of the United Kingdom except Ireland, to be left to the decision of the Legislature, when the contemplated measures with which it is more immediately connected may have been adopted.—These recommendations led to another Treasury Minute in 1858, in which the intention of the Government to bring the matter again under the consideration of Parliament was announced, and the Select Committee of last session was appointed in consequence of this minute.

The principal objections taken to the large scale survey are, that it would probably delay the completion of the 1-inch map, and that its cost would be out of proportion to its national advantages. The latter objection was discussed at great length by the committee. Having considered the practical utility of the Cadastral Survey in the transfer, registration and valuation of real property, in the transactions between landlord and tenant, in engineering works such as military plans, canals, railways, systems of drainage, and geological surveys, and in the adjustment of the civil and ecclesiastical divisions of the country, they did not hesitate to express an opinion that the public utility of such a survey far outweighed the public money it would cost. The other objection is no longer tenable. It appears by the Report of the progress of the Ordnance Survey for 1861, that the whole of the 1-inch map is now nearly finished, so far as outline is concerned, those parts of Northumberland and Cumberland only being incomplete which have not yet been surveyed for any scale. 98½ sheets of England and Wales are complete and the rest are in the hands of the engravers. The whole of the 1-inch map of Ireland is in the hands of the engravers, and the southern part of Scotland is either published or in the hands of the engravers. That part of Scotland which remains unsurveyed is principally of a character which, as it appears in evidence, cannot be surveyed in winter. It must be surveyed for its rocks and streams; the only question which arises is, whether it shall be surveyed on the scale of six inches or one inch to a mile. Therefore no delay in the commencement of the large-scale survey would quicken the completion of the 1-inch map.

The Select Committee, having concluded their inquiries last year, were re-appointed this Session to consider the Report, and they have expressed their almost unanimous opinion in the three following resolutions:—"That it is desirable that the Cadastral Survey on the scales directed by the Treasury Minute of the 18th of May, 1855, and recommended by the Royal Commission of 1858, and again directed by the Treasury Minute of the 11th of September, 1858, be extended to those portions of the United Kingdom which have been surveyed on the scale of one inch to the mile only. That it is desirable that the Survey should be conducted as rapidly as possible, and that the sum voted for the Survey should not vary in amount from year to year, as the frequent changes that have been made in the scales and the mode of conducting the Survey have led, according to the evidence of Sir Henry James, to the waste of 30,000*l.* in the course of the last ten years. That it has been stated in evidence by the Director of the Survey, that an annual grant of 90,000*l.* would enable him to complete, in twenty-one years, the north of England and Scotland, and the Irish revision, on the scales now in progress, and the south of England on the scale of 1:2500; and that he has further stated, that the Survey might be completed in twelve years if the grant were increased to 150,000*l.*, thereby ultimately effecting a considerable saving."

We believe the Government are fully prepared to support the decision of the Committee, and

there is, therefore, some reason to hope that no more time will be lost in pressing forward this important work.

## SHORTEST ROUTE FROM ENGLAND TO AUSTRALIA.

Tathwell House, Belsize Park, May 6, 1862.

As your Correspondents Messrs. J. Bladon and R. B. Read have alluded to my statements respecting the shortest route to Australia by way of my Central American Transit, allow me to offer a few remarks explanatory of my project.

If the continuance and prosperity of our commercial relations with the Pacific States, Australia, New Zealand, Polynesia, Japan and British Columbia is of any importance, then a second line across Central America is an imperative necessity. The Panama route is now the only transit available, the monopoly of which has already severely injured English commerce in the Pacific; and when the civil war between North and South is settled, the Panama Railway will doubtless become more than ever Yankee, and the steam lines connected with it fall into the same hands. Thus, at any time our communications *via* Panama may be stopped, or, what is worse, rendered hazardous; and in such a case it is not difficult to foresee the destruction of our Pacific trade, unless we take the precaution to make a second great highway which shall be in British interests.

The main features of my proposed Central American Transit are, first, convenient ports; secondly, gain in time over any other route; thirdly, large commercial advantages and openings; and fourthly, the possession of the entire Atlantic port, and which I am most anxious to retain in British interests.

The gain in time is considerable: for instance, from Southampton to Sydney *via* Gibraltar is fifty-five days at present, but by my route it could be done in forty-four days, to say nothing of having one transhipment less than on the route *via* Egypt, besides the incomparably better and healthier sea-passage. Travellers are agreed as to the healthiness of the country through which my railroad passes—the Emperor of the French, Mr. Baily, Mr. Laurence, and lastly my own experience attest that point. The nature of the Pacific Ocean is proverbial, while on the Atlantic the hurricane track is passed at the narrowest part of its path. To British Columbia the gain would be four days.

I fear it would be but waste of time to enlarge upon the honour, credit, power and political advantage this country would enjoy by possessing a free and independent transit route subject to no political disturbance; but I may mention that we know the Panama Railway pays the best perhaps of any commercial undertaking in the world, in spite of its immense cost, 37,000*l.* per mile; and I would merely remark that if only one-eighth of the traffic now passing over that line crossed by my proposed route, the returns would be 20 per cent. on the required capital.

BEDFORD PIM, Commander R.N.

May 6, 1862.

In a letter on the 'Shortest Route from England to Australia' (*vide Athen.* No. 1798, p. 498) I limited myself to a statement, that if due advantage were taken of Capt. Bedford Pim's proposed Central American Transit, the mail despatched from Southampton would reach Sydney eleven, perhaps thirteen, days earlier than at present. Mr. Bladon fancied he could dispute the correctness of this statement by quoting the arrival of the Anglo-Australian mail, despatched, not from Southampton to Sydney, but from London to Adelaide, *via* Marseilles. Mr. Reed, in pointing out Mr. Bladon's mistake, informs us that proposals for a further development of the existing route will shortly be submitted. Greater speed is, no doubt, attainable by the existing route; but if the same speed be applied to that proposed through Central America, the balance would most probably be in favour of the latter. The real wealth of Australia exists on the eastern, not on the western coast; and it is there early intelligence and a quicker communication is most appreciated, and where a few years will still further develop that system of steam communication already

existing, independent of the great ocean-steamer. The rising importance of New Zealand, Queensland, New Caledonia, the Fijian, Samoan and Tongan groups, are so many elements advantageous to a new line of steamers in those seas. Should the proposed transit through Central America be opened, there is little doubt that portion of Australian intercourse now passing through Egypt will flow in that direction; and there are many reasons for believing that contingency to be merely a matter of time. The wealth of British Columbia will ride rough-shod over every obstacle, and demand a quicker intercourse with Europe; whilst New Granada and Ecuador, two of the most magnificent countries I ever visited, are now fortunately connected with foreign capitalists sufficiently enlightened to know that a second transit line could not be opened without materially benefiting those Republics, as well as the whole coast of Western America.

BERTHOLD SEEMANN, PH.D.

#### THE FLORENTINE REVOLUTION.

Florence, April 27, 1862.

THE Florentine Revolution, which opened the grand war-dance of 1859, is just now basking in the sunshine of its third birthday. On this glowing Sunday morning the Florentines, meeting in their forenoon lounge, are exchanging reminiscences of that stirring day when the Grand Duke sat stolidly obstinate in his effete dream of Divine right at the Pitti, opposing his lay "non possumus" to the expostulations and entreaties of his best and wisest friends. The dwellers in the Piazza della Indipendenza, which that day won its name, have a heartier hand-squeeze than usual for each other this morning, as they remind one another how they made part of the mighty throng which on that 27th of April moved slowly but steadily towards the Fortezza da Basso from the Square, to the eleven years unheard music of the Hymn of 1848, and how they were by no means sure what would be their reception by the black fortress-guns, whose muzzles were pointed full down the narrow street blocked up with people from end to end, and how all their hearts leaped up in one roar of triumph when they saw the great tri-coloured banner hoisted slowly by four soldiers (for there had been no time to fasten it to a banner-pole) above the fortress wall.

It is pleasant to interchange such snatches of remembrance, now that the dismembered Italy of that revolution-day is three parts "made"; and it may be that late in the afternoon of to-day, about "the twenty-three,"—an hour, that is, before sundown,—our Florentines will mark the day by a peaceable demonstration through the principal streets of the city, with its due proportion of banners, music and *vivas*; the citizens here, be it remarked, being far too civilized and dignified in their rejoicing to need, like the population of Naples, any reminder from the government to keep their joy from sliding into lawless licence.

This evening, too, by way of appropriate commemoration of the occasion, the Teatro Niccolini, where Bellotti's excellent dramatic company have been acting ever since Easter, gives a comedy by Gherardi del Testa, which has been enthusiastically received here on its first two nights of representation, and which puts on the stage with such admirable effect some of the social phases springing out of our "glorious 27th of April," as well to deserve a passing notice. The name of the piece, 'Le Coscienze Elastiche' (Elastic Consciences), at once shows on what delicate ground the author is treading, and how great skill it required for him to keep his work throughout on an artistic level, alike removed from personality and insipidity, while the events which form its groundwork are yet vivid in the minds of his whole audience, of which the types of many of his characters very likely form a part.

The hero of the play, the real working hero, that is, for the sentimental *jeune premier* is rather a secondary personage, is the Count Giovan-Gualberto di Castiglione, an elderly Tuscan nobleman, *de vieille roche*, with a somewhat wasted patrimony, a very fair share of talent, and a testy, fidgety, wavering character, grounded at bottom, though in

truth rather deep down, on a really warm and generous heart. The Count's political principles have been ultra-liberal in the "forty-eight," when he, then a widower, with one little girl, followed the lead of the Grand-Duke's seeming constitutionalism, and hoisted the tricolor with right good will. Since the disasters of "forty-nine," however, he has married a widow lady, a Sanfedista and retrograde of the first water, who has previously ruined the happiness of a daughter by her first husband, by forcing her into a marriage with a dissipated Austrian officer. Under the warping influence of this new wife and her *Codino* friends, Count Giovan-Gualberto welcomes the restored Grand-Duke back to the Pitti, hides his tri-coloured banner in the garret, accepts a small place under Government, and, not without qualms of conscience, opens his house to the Austrian conquerors, the "Auziliaries," as his Countess and her court friends pleasantly call them. But the events of the years which follow the Austrian occupation and prepare the revolution of '59, and the sight of the misrule which rides rampant over Italy, gradually incline the pliant mind of the Count again to more liberal feelings. He becomes disgusted with Austrian influence and Jesuit policy, gives ear to the suggestions of political malecontents, and even permits his daughter Gabriella to engage herself to a young noble, Count Piero Asciani, who is, like herself, a staunch liberal of the new school. Moreover, disappointed at not obtaining a higher place under Government, for which he has been long striving, the Count writes a slashing article against the Grand-ducal régime, entitled "*Una Babilonia*," and in an evil hour entrusts it to a certain clever and ultra-liberal playwright, Mario Cappelletti, to be printed, without delay, in the *Piccolo Corriere* newspaper at Genoa. From the splendid success of this ill-starred article date all the poor Count's misfortunes. It is everywhere read, commented on, cited as admirable by the Liberals, and infamous and treasonable by the *Codini*; for the time is growing stormy, Piedmont and Austria have come to blows, the police spies are everywhere on the watch, and the paternal Government is expending its last efforts in arrests and persecutions. Meanwhile another suitor for the hand of Gabriella is put forward by her stepmother in the shape of the dissolute spendthrift son of the Marchesa Pennini, a lady of the Court, of triple-piled Codinism. The cause of this second *pretendant* is warmly espoused by the Attorney-General (*Procuratore regio*), and virtual head of the police, Cavaliere Loredani, into whose hands the Count's unlucky manuscript falls, and who uses it as a means of extorting his consent to this unwelcome alliance and the retraction of his consent to his daughter's marriage with Piero Asciani.

Rumours of an impending revolution are afloat and every day strengthening, and the liberal friends of the Count exhort him to stand firm for but a few days longer till the gathering cloud shall have burst. But, beset by his wife and her friend the Jesuitical Marchesa, and threatened by Loredani not only with disgrace, but with imprisonment and a trial for high treason, the persecuted waverer yields to the threats of Loredani, denies his liberal friends and retracts his word pledged to Asciani, who is compelled to fly to Piedmont, where he enters the Sardinian army as a volunteer; while in a successful haul of the police (how many such are fresh in the minds of the audience!) his friend Cappelletti, the author, is arrested and consigned to prison.

But a month goes by, and still Gabriella on various pretexts contrives to stave off her impending fate; the *Austriacini* affect a contemptuous tranquillity, which they are far from feeling, and on the very verge of ruin persist in extreme measures. The distracted Count, threatened with immediate arrest for correspondence with traitors, a letter to him from Piero Asciani having been intercepted by his wife and conveyed to Loredani, discloses to his daughter the perilous position in which he stands, and Gabriella, overcome by terror, compassion and filial love, at length consents to the terms of release proposed by the merciless Loredani, but with such evident horror and repugnance that the father's better self is roused, and in a pathetic scene with

her he refuses the bitter sacrifice and defies the police agents to do their worst.

At this critical moment comes the long-expected revolution-shock which topples the Grand-Duke from his throne. Shouts of "*Viva l'Italia!*" are heard without. Terrified servants rush in with news of the strange doings in the streets. The Jesuitical Marchesa appears, supported in the arms of an inferior government *employé*, whose character as an unscrupulous time-server plays an admirable second fiddle to the more delicately shaded and far less contemptible figure of the Count. The indignant court lady is fainting from the insults and hootings of the populace, to whose anger her Austrian colours and well-known retrogradism have exposed her. Loredani, the Countess, and the Marchesa still keep up a semblance of disbelief in the reality of the revolution while not daring to issue forth into the streets, and momentarily expect the thunder of "the cannon from Belvedere," which they consider destined to restore "order" to the city. Instead of this longed-for sound, however, the popular tumult grows ever greater, and at length, by a slight and very excusable anachronism of a few hours, Cappelletti, newly freed from duce, bursts into the group of agitated *Codini*, bearing aloft the tricolor, and announcing the flight of the Grand-Duke and the downfall of Austrian influence. On hearing the great news, Count Giovan-Gualberto clasps his rescued daughter in his arms, and with all his old Liberalism of '48 blooming out anew, rushes incontinently up to the garret to fetch the long-disused huge tri-coloured banner, "*il mio bandierone*," as he calls it, with which he presently appears, tottering under its weighty folds, and waves it triumphantly from the balcony, where he is saluted by the crowd with a burst of *Vivas* as the author of that very newspaper article which he has so often and so deeply cursed as the source of all his troubles. So falls the curtain on the close of the fourth act; and there are not wanting those who opine that the last act, though full of merit, rather diminishes than heightens, on the whole, the interest of the play. The action takes place some months after the revolution, and turns on a "bad step" in the true-love course of Gabriella and Piero Asciani. The gentleman has gallantly distinguished himself in the great battles of the campaign, and his lady love is awaiting his arrival at Florence, when a newspaper paragraph is invidiously put in her way by her stepmother, which relates how, a few days before, on occasion of a lady being mobbed as a partisan of Austria, in the streets of Milan, "the brave Count Piero Asciani" had come to the rescue, and had found the insulted lady to be no other than his own lately-married wife, with whom he had subsequently quitted Milan for Florence. Bitter is the young damsel's despair, of course, and great the triumph of the malicious Countess, at hearing this proof of Piero's falsehood, which is also, of course, explained away just in the nick of time by his appearance in the family circle with a true version of the story, by which it seems that his having claimed the lady as his wife was only a benevolent fiction to save her from the fury of the people, and that the lady, in truth, is no other than the Countess's daughter by her first marriage, now widowed by the death in battle of her Austrian spouse, and just returned in hopeless ill health to Florence, under the friendly care of Piero, to die in the bosom of her family. This explanation naturally does away with all the lovers' troubles; and the piece concludes with an admirable and spirited preaching by the liberal play-writer to time-servers and "elastic consciences" of every degree, and by his answering Loredani's prophecy of the certainty of an Italian Confederation (received, by the way, with a burst of derisive laughter by the audience) with the announcement that "Tuscany has just been annexed to the Kingdom of Italy."

Such is the play which is making a perfect *furore* at the Niccolini Theatre, where, of course, some of its success arises from the living interest taken in its action by the mass of the audience, while, at the same time, their hearty applause is a guarantee for its truth. The dialogue runs lightly and snarling from beginning to end, and the types of "elastic

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conscience" of all degrees are excellently wrought out; from the high-born Count to his greedy, grasping, smooth-spoken old gardener, forging *Codino* signatures to a retrograde petition for the return of the Grand-Duke, entrusted to him by my lady the Countess, and so putting in his pocket the money allotted to the purchase of them at a pail a head; while he propitiates his young lady, Gabriella, by his tri-coloured bouquets, and sells her love-letters to the highest bidder. Another element of the success of the play is the admirable acting of all the performers. Signor Rossi (not Ernesto Rossi, the tragedian) as the fidgetty, clever, impulsive, unstable Count, and Signor Bellotti as the subaltern *employé*,—smooth-tongued, plausible and full of mysterious nods and winks, with his two pocket-handkerchiefs, one black and yellow, the other tri-coloured, each ready to be drawn forth as it best suits the emergencies of the time,—are again and again called on to receive the enthusiastic applause of an overflowing house, especially after the clever scene in which each tries to extract information from the other without compromising himself; and the sub, who knows the revolution to be at hand, and suspects the Count of being the author of the celebrated Liberal article, tries to win his good graces, in the hope of future protection, and the Count, divided between fear and vanity, dares not avow, and will not disclaim his authorship.

Although but a *pièce de circonstance*, this play is assuredly the most successful of the many successful pieces by Signor Gherardi del Testa, whose dramatic works are favourites with the public throughout Italy. Here, of course, where almost every man in the theatre has had his share in the events it chronicles, it has a peculiar interest and significance, and well suits the day on which, as the Florentine servant of a newly-arrived English friend of mine reminded her mistress, who inquired of her why the flags were flying from the windows this morning, "*Giù è scappato, il Babbo!*"—as we should say, "Our Daddy made himself scarce!"

TH. T.

#### THE DOVE DALE TRAGEDY.

South Lambeth, May, 1862.

AMONG the papers of a deceased relative the following letter was found, written by Wenman Coke (father of the late Earl of Leicester), which gives an account of the tragical end of his kinsman Dean Langton, somewhat differing from that in Bayley, Dugdale and others. William Langton, Dean of Clogher, was brother of Bennett Langton, about the twentieth Lord of Langton Manor, the old hall of which is represented in the 'Illustrated Biographical Dictionary,' vol. ii. 25. He was the brother also of Peregrine Langton, of Partney, of whom Johnson writes in affectionate remembrance at page 18 of the same volume. Peregrine was, the Doctor tells us, an "example of piety and economy"; and such an account is supplied of the latter, bordering, indeed, on the fabulous, that I shall conclude this communication with a summary of it, for the benefit of those who believe that *paranoia* is not a *magnum vetigal*. The mother of Wenman Roberts, afterwards Coke, and the wife of Dean Langton were sisters:—

"Ashbourne, Thursday, July the 30th, 1761, Night, 11 o'clock.

"Dear Sir,—\* Poor Dean Langton, Mrs. Coke and Miss Laroache went on Tuesday last to time and see Dovedale in the Peake of Derbyshire, and in their return the Dean walked, with his horse in his hand, in a footpath (which is made sloping), till Miss Laroache complained of being tired, when the Dean proposed taking her before him on his horse. They had got within a few yards of the top when the horse by some accident slipped, and they both fell from the summit of the rocks to the bottom, near 300 yards. The Dean was found in half-an-hour after the fall on the declivity of a rock (stop'd by a shrub) with his head downwards, and was, with great difficulty and labour, in three hours got down. He was taken up with very little appearance of life; but, by the assistance of a physician, who was by accident at the place—and who immediately bled him—he was a little relieved. His head was found

to be beat to mummy, one of his eyes out, and the other very much hurt; his nose and face in a jelly of blood, and not one part of his body free from the most violent bruises—a more horrid figure it is impossible to conceive. In this manner he was brought to Ashbourne, where surgeons and an eminent physician from Litchfield (Dr. Durham) was immediately sent for, but all to no purpose; for he continued insensible to everything but great pain, and died half-an-hour since: a more affecting scene, I think, is impossible to have happened. \* \* I can't, in these circumstances, think of acquainting my aunt with it, but have wrote to Mr. Langton, of Langton, to break it to her. \* \* Miss Laroache,† who fell fifty yards lower than the Dean, received much less hurt, but has several bad wounds on her head, face and body. The physicians don't apprehend her in any immediate danger. \* \*—Your most affectionate friend,

"WENMAN COKE."

"Mr. Langton,‡ General Post-Office, London."

Johnson was a resident for a short time at Langton Hall, whence he used to walk to Partney to see Peregrine, the Dean's brother, who, we are told, at page 18 of the volume just quoted, had only 218*l.* per annum, and yet "passing rich,"—kept a sister and niece, two men in livery, two maids, three horses, "and a post-chaise always," and paid 2*8*l.** per annum for the rent of his house and two or three fields. "His common way of living at his table was three or four dishes. He frequently entertained company at dinner, and then his table was well served with as many dishes as were usual at the tables of other gentlemen in the neighbourhood." Nevertheless, he did not expend his whole income! "For he had always a sum of money lying by him for any extraordinary expenses;"—"Not less than the tenth part of his income was set apart for charity. At his death he had 150*l.* in the stocks," &c. (Boswell.)

H. FRASER HALL.

#### INTERNATIONAL EXHIBITION.

THE glorious treasures of the Exhibition are assuming form and order. Most of the temporary stages, screens and platforms raised for the opening ceremony of May-Day have been removed. Some happy changes have been made in the nave; the majolica fountain has come into sight. Altogether, under difficulties of many kinds, the delay of our French allies being one of the most provoking, the whole mass of objects is at length taking visible place and shape in the great gathering of industrial products. Among the attractions, it is not to be concealed that the weapons of attack and defence stand foremost. A crowd surrounds Sir William Armstrong's guns from morning until afternoon. Next in interest, perhaps, come the jewels; chief among those, the Koh-i-noor and the Star of the South. The picture galleries and the Roman Court are found to be the chief resort of the virtuosi. Hogarth has a powerful constituency; and among the new men Mr. Story, the American, bears away the honours which eleven years ago were legitimately won by Herr Kiss. This American sculptor contributes two statues, 2691, *Cleopatra Seated*, and 2692, *Sibylla Libica*. Both are seated, partly draped, with the characteristic Egyptian gown that gathers about the torso and falls freely around the limbs; the first is covered to the bosom, the second bare to the hips. Queenly Cleopatra rests back against her chair, in meditative ease, leaning her cheek against one hand, whose elbow the rail of the seat sustains; the other is outstretched upon her knee, nipping its forefinger upon the thumb thoughtfully, as though some firm wilful purpose filled her brain, as it seems to set those luxurious features to a smile as if the whole woman "would." Upon her head is the coiff, bearing in front the mystic *wreath*, or twining basilisk of sovereignty, while from its sides depend the wide Egyptian lappels, or wings, that fall upon her shoulders. The *Sibylla Libica* has crossed her knees; an action universally held amongst the ancients as indicative of reticence or secrecy, and of

† Afterwards married to Baldwin Fulford, of Devon, if I mistake not.

‡ Eldest son of the Dean, holding then some appointment in the Post-Office.

power to bind. A secret-keeping looking dame she is, in the full-blown proportions of ripe womanhood, wherein choosing to place his figure the sculptor has deftly gone between the disputed point whether these women were blooming and wise in youth, or deeply furrowed with age and burthened with the knowledge of centuries, as Virgil, Livy and Gellius say. Good artistic example might be quoted on both sides. Her forward elbow is propped upon one knee; and to keep her secrets closer, for this Libyan woman is the closest of all the Sibyls, she rests her shut mouth upon one closed palm, as if holding the African mystery deep in the brooding brain that looks out through mournful warning eyes, seen under the wide shade of the strange horned (ammonite) crest, that bears the mystery of the Tetragrammaton upon its upturned front. Over her full bosom, mother of myriads as she was, hangs the same symbol. Her face has a Nubian cast, her hair wavy and plaited, as is meet.

#### ENGLISH LANDSCAPES AND MARINE.

We resume our account with this important and characteristic section, wherein English Art has no rival, either for the poetic faculty of Turner, the prose of Stanfield, or the elaboration of the Pre-Raphaelite painters. How early in the history of our national Art this branch developed itself may be seen by several Hobbima-like Cromes, painted with a better than Hobbima's art, being more truthful and solid. See the delightful *Heath Scene* (No. 137), a clump of sea-winded oaks through which runs a road, and the *Landscape* (126), a road shaded by old beeches, with a gate across, notable for the management of shadow on the gate, altogether rarely strong and good. Here is a magnificent *Great Oak Tree* (156), with its boughs horned, gnarled, rugged, mighty, yet broken, outthrust over the surface of that dead pool. See the wonderful treatment of the vista to the picture's right. This is most masterly work. *Mousehold Heath* (157), that large landscape showing a sandy heath after Cromes and every Norwich man's heart, is a wonder for air and fidelity of the broadest kind,—see the skill which mastered those plants so boldly to the right, or dealt with such a sweep lovingly over the soft horizon. This picture has been cut in two, Cromes's works being at a premium, by some dealer, and joined again, showing yet the cruel seam. All Cromes's works are good, but they, like all the old English school, come short in brilliancy of colour; even the last-named being deficient therein, and using a key below that of nature, being that of Cuypp's setting. Until this affectation was thrown overboard, we hardly had an original school. Turner, Girtin, and others of their time, began to see the light, and paint it fearlessly. Examples of their achievements are on the walls of the water-colour gallery, to which we shall refer in order. Even these men did not win all at once, but advanced step by step. Turner did the most by going the furthest, and had the greatest influence. He is not fairly represented here as an artist; his latter imaginative subject-landscapes finding no place, but his earlier, and to our mind the finest style has a worthy example in the inimitable *Schaffhausen* (332), with its rush of mighty waters, given with such force that the steadfast rock standing in the cataract seems moving in the current, and with all its mass slowly sliding past. Nothing can be grander than this, that when dealing with mere naturalism, the artist terrifies us so that the earth vibrates in fancy beneath our feet. Turners could hardly leave England when executing *The Seventh Plague of Egypt* (268), which looks homely with all its grandeur of the vengeful cloud, and anything but Egyptian, notwithstanding the ghastly whiteness of that pyramid in the centre, grand as it is. This is naturalistic to its core; see the treatment of the road, encumbered with dead bodies, and compare the whole with that attempted epic by F. Danby, *The Passage of the Red Sea* (244), where the painter has gone on another principle. For mere life and simple beauty suggestively given, no better picture is here than *The Guard-ship at the Vore* (331), with the rain-cloud hovering over the line-of-battle ship, her signals telling with a glimmer as of light against it, and that pallid line of distant shore shining in the sun's latest gleam, the up-heave of the boat is a perfect study as the bold black wave tosses it. There is artful skill in



*The Beach, Hastings* (333), a warm sunny picture, where the flat shore tells so perfectly with the bright waves and that cunningly-placed blue bundle in the centre, which concentrates the cool tints and has an echo in the fishing-boat's blue vane. Much faded is *The Mill and Lock* (351), but it remains a miracle of tone, as the quaint mill stands with its delicious greys in shadow against the blazing sun and sky full of blood red cirrus. Nor are the cool tones in the cavern of the opened lock-chamber less admirable than the masterly truth and infinitely varied mass of shade projected to the front. This is perfect morning. Magnificent is *Dunstanborough Castle* (350), in its sombre, greenish grey, and the mighty heave of the wave that wells against the rock in sullen oneness, as if some far-off storm had hunted it to the shore at last, but still unbroken. Müller had more merely Oriental spirit than Turner; see his pearly-tinted *Rhodes* (387), with its sweep of the armed bay and lovely sea. Mr. Stanfield is both landscape and marine painter, but in neither does he give us the full intense key of natural colour; his feeling for precise form expresses, within certain limits, what that of Turner for colour and tone achieved without restriction, except, in the example before us, that of intensity of key. One sees on looking at Mr. Stanfield's *French Troops crossing the Tyrol* (362), how little atmosphere it has after Turner and Müller have filled the eye. There is more mist than atmosphere in that painted monody *The Abandoned* (377); in feeling, however, this comes near to Turner, with its heavenly rain of mild light falling upon the troubled sea. In it is little colour; there is less in *The Maas* (378), which is only bright, but has been as seldom surpassed for still-water painting as *The Abandoned* has for water in violent motion. Nevertheless *Rhodes* and *The Guard-ship* surpass both in each quality.

#### CONSTABLE AND LATER PAINTERS.

Limited as was Constable's range, he seems as faithful as any of the afore-named, and to resemble Turner mostly in feeling for tone and colour. We place him after the above, because he shows little or no penetrative imagination, and suggested nothing but to the memory and the eye. It rains or it may rain, and that is all with him. Yet with mere dignity of bulk, his cloud-heaps in *The Lock* (320) have grandeur; and nothing can be finer than the great sweeping mass of future storm in the vaporous world behind the cathedral in *Salisbury Meadows* (254), with its stream shaken by wind before rain as it loiters through the darkening meads. *The Hay-Wain* (267) is better still, with its flat lands, set thick with airy elms that shadow the stream, darken over the cottages, and break the sunlight into dashes of watery gold upon the turf. Constable, in this picture, was one of the first to feel the true colour of sunlight shadows as rendered by Turner; he felt sunlight itself also, in a heavy way—see the front of *Salisbury Cathedral* (284), with its expressive mastery. Of all created things this artist enjoyed elm-trees; see those in the last-named picture, as they swing in the upper air. In this collection even the pictures of Turner do not come up to the strong key used by Mr. Linnell, who is as faithful as Constable was, with greater scope. Take his *Shepherds* (400), showing that airy down from under thick hawthorn boughs in summer, or the burning look of the sultry *Sandpits* (398), displaying a wealthy land to the utmost blue sky-line; or the fiery fleece of cumulus that hangs over *The Sheepfold—Evening* (417), with its red-hot horizon barred with purple thunder-clouds, and delicate sickle of the coming moon. Notice how truthful are the shadows on the rutty road. Like Turner, Mr. Linnell has but a home notion of Oriental nature; but in *St. John preaching in the Wilderness* (416) he gives a perfect English sky, laid heap on heap in a blue air-lake. Beautiful is the wilderness as a magnified deep New Forest dell. There is a sunny glare in the *Harvest Dinner* (399), which few better than this artist could relieve with that rich warm bank to the left, where the trees have perched themselves to catch the freest breezes and look furthest over the land. How wealthy is its shady side; how pure the islanded snow that floats above! Is Mr. W. Linnell's *Woody Lane* (624) too hot? can such a fervent day burn too ardently?

Our English landscapes show grandly on these walls with the above, and with the universal power of the school, displayed in Mr. Anthony's *Beeches and Fern* (604), broad, verdurous and rich,—his *Yew-Tree's* (467) sombre force,—Mr. F. M. Brown's *English Autumn Afternoon* (533), an unexhibited picture deserving attention. Compare this with Mr. Mason's *In the Salt Marshes, Roman Campagna* (748), a good representation of a diverse climate, given with great breadth and sweetness of colour: a large-wheeled Roman waggon is drawn by buffaloes through the sandy track; they put their broad necks to the yoke, and pull, as oxen do, with a dead, unwavering pull, urged by a half-naked driver with a goad, standing on the vehicle, while a second hauls at the yoke; behind, the hazy gold of the marsh under a hot sun. Mr. Mason has a better eye for colour in a landscape than Mr. Ansell, whose *Road to Seville* (751), hung pendent to it, shows that even Spain could not force him into soft brilliancy or warmth. Picture-hanging often brings out a contrast, as, for example, see Mr. Brett's *Val d'Aosta* (481), with its strange elaboration, compared with the broad, effective, but slovenly *Harrowing* (483), by Mr. W. Davis, a low-hanging mass of dun cloud, broken by a blinding bar of white that obscures in brilliancy the roofs and trees of a hamlet. Broad, powerful and true, this is culpably careless work. It would be unpardonable not to call attention to the number of excellent landscapes and marine pictures here; merely to name them must suffice. Mr. Brett's *The Hedger* (492), much better than his other work, *Harvest Time* (646), and *Autumn* (778), by Mr. V. Cole, sunny and brilliant,—Collins's pictures in general, especially his *Skittle-players* (293) and *Shrimpers* (289).—Mr. E. W. Cooke's *Goodwin Light-ship* (594), with its blinding turbulent sea, and the rock-like ship with its strange colour standing steadfast while the pilot sloop comes sweeping up on the waves, its sail stiff as a sheet of iron,—Mr. A. W. Hunt's *Stream from Llyn Idwal* (739).—Mr. E. Lear's large and bold *Cedars of Lebanon* (381) and *Corfu* (382), which last is a little painty,—Mr. Oakes's wreaths of mist and gleams of sun in *A Carnarvonshire Glen* (703) and *A Solitary Pool* (772).

#### DECEASED FIGURE PAINTERS.

The most potent of these was Etty. His *Nymph and Satyr* (263), an early work, diploma picture at the Royal Academy, shows how great a master of drawing he was before the witch Colour seduced him. There is a large sound style in this, not to be found except in the *Benaiah slaying the Mighty Ones of Moab* (337), where, natheless the proportions, it is inexpressibly vigorous,—most vigorous of any English picture, and in so much nearest the successes of the French, to be seen in the adjoining gallery. The vigour with which the champion clutches the arm-bone beneath the mighty muscle of the Moabite is undeniable. There is great expression and broad bold colour, such as even Etty did not often venture on, in the three otherwise extravagant Judith pictures, 352—354. Notice the shuddering caution of the maid's face on the first, as she is bidden sit amongst the sleeping guards and those that, standing, nod upon their spears—those spears that would slay her if any noise arose within the tent. How wonderful is the gloom about the background and the airless palms, that seem to listen too! The interior of the tent in the second picture is intensely dramatic, magnificent in its broad and wealthy treatment. Judith here is a mere stage woman, whom Holofernes kindly allows to kill him. In the third, that maid's face again should haunt us, so terrible is its fear of the still nodding men with spears, as Judith, a dreadfully dislocated creature, brings out the head. All these things show Etty's power, as *The World before the Flood* (336) shows it in another way; a knot of dancing youths and maidens, some splendidly robed, some nude, executed in all the luxury of flesh-tint, and form, and gorgeousness of fabric the artist dealt in. Very fine is the lurid threat of sunset before a storm, with the heavily-gathering clouds above deepening in blue glooms, and the trees that seem to stir without a wind. Delicious is the pearly, firm flesh

in *Venus Descending* (314), going harmoniously with the flying robe. How finely expressed is the gentle downward motion of the cloud and its load!—How differently the same thing may appear to divers eyes, let the flesh in Mr. F. R. Pickersgill's *Samson Betrayed* (291) show.—Charming is the flesh in Etty's *Sabrina* (264), and the group of nymphs, who are so badly drawn that they could not even swim; but the exquisite colour of the wreath upon the goddess's head, to show which it was painted, redeems all.—For contrast, now turn to homely Wilkie, one of whose very best works, as it is his earliest, is *Pitties Fair* (278), coarse and dingy in execution and spirit, but full of humour. See the children wrangling about a doll, the boy baiting the bull, the uncouth farmers, the roaring showmen, the slutish women—what a picture of life! Here is *Blindman's Buff* (282), containing admirable composition in those figures of the two girls and the young man they cluster about. With inferior purpose, the first is almost Hogarthian in character, while the second shows us Wilkie for himself in spirit, with unusual grace of design, as we may see again in the girl adjusting her shoe in *The Penny Wedding* (277); truly a notable work. He seems to have felt his shortcomings in colour in *The Parish Beadle* (276), but overcharged it with blackness therein. The Spanish pictures—of which there are more here than do credit to his fame—are significant of his fall. *The Confessional* (259) is worst of them.

In every sense Leslie transcended Wilkie: with less smoothness, he drew better; with less attempt at force, he shows superior colour. He has humour and character only surpassed by Hogarth, as we may see in the perfect *Sancho in the Apartment of the Duchess* (344). Compare the sweet, healthy simplicity of his single figure called *Perdita* (357) with F. Stone's meretricious *Contemplation* (361), a sham piece of work altogether, in feeling as in execution. Look how brimming with life and English beauty is Anne Page in *The Dinner in Page's House* (356), and at the humour in that of Slender, in the same, her very unlikely husband. What fun there is in the acting of the "Merry Wives" with Sir John! Leslie is almost always good in his servants; see the stout Slender's man here. He painted the finest state picture we have, the *Coronation* (347), with its light, and breadth, and grace of colour and attitude in the ladies in waiting: how felicitous in their portraiture, without stiffness! The figure of the kneeling queen is nobly pure, and splendid the gold colour of her robe. Inimitable is the *Scene from 'Don Quixote'* (346), with the irate doctor retreating, the lady-like fun of the duchess, and dignity of the astonished Don himself.—Leslie brings us to Newton, whose much prettier manner has a charm of dramatic grace, as in the dainty figure of the girl sent sweetly pouting from the window by the sour dame in *The Duenna* (340), the smartness of the glove-seller in *Yorick and the Grisette* (330). His characterization is almost perfect in that of Sterne as Yorick. His stage inspiration may be traced in *The Scene from 'The Beggar's Opera'* (329), with its admirable diversity of character between the girls. Newton painted a pretty girl with intense zest and felicity. See that of the kneeling, luckless, yet unstained, Olivia in *The Vicar of Wakefield reconciling his Wife to Olivia Primrose* (319). The pretty pathos of this figure is almost unmatched, as is the half-frightened, loving recognition of her little brothers, who dare not cross her.

#### OUR LIVING ARTISTS.

From Leslie's to Mr. Mulready's works the transition is easy. To Mr. Mulready the modern school owes much brilliant colour. We may see in pictures wrought nearly half a century ago by him indications of the lustrous quality which is now the prerogative of every good painter. These walls display him fairly, not too well. If we take *The Bathers* (301) as a fair sample of his flesh-painting we should do him injustice, seeing it is cold, thin, bloodless, and with all the delicate drawing of the figures shows disproportion. In the *Whistonian Controversy* (300) the error is in fervid heat of colour; but it is perfect in composition, expression and design. There is a want of

solidity as nearly every admirable illustration is saying Barchell her own "Trai wish to r The subje daring, b three Las whom gra The com colour of harmony art conteu are Mess best repr (414), for an illust (413), tho below the varied ex Macbeth. the spectr like matt the Natio produce b shadow t murderer substanti the Play- "Macbeth in the chs pable to th the pictur chamber o conscience unaccount his counte It matt that he ge popular J Landseer ever surt The Hoga Here, ind with hima Prince A worthy of Alhey (40 with The and The its fine to Manchester represente The Sanct powers as room thro the deathb last work have but a must be g Eng, A. R. expressions We shou upon Mr. of the Bec pictorial di throbs of th companion some reclis in graceful lady; whil the shores needes and colour.—M may be tak and his wi the ship a from the c might cl ing to the rible to th mournful a him, clasp his cold, pu shawl a ba

solidity about this artist's handling perceptible in nearly every picture here, mostly in the otherwise admirable *Burchell* and *Sophia* (299), the best illustration of an English Classic we know, which is saying a great deal. How manly is the grace of Burchell as he helps his mistress! how pretty her womanly pretence of ignorance! With "*Train up a Child*" (303), artists would wish to rest the fame of this distinguished painter. The subject is two girls who have brought a little, daring, bold-eyed English urchin to give alms to three Lascars, that crouch by a park-wall, one of whom gratefully salutes him with Oriental gesture. The composition of this group is admirable, the colour of their dusky faces almost Titianesque in harmony with the garments they wear. No two art contemporaries were ever more contrasted than are Messrs. Mulready and MacIise. The last is best represented by *The Banquet Scene in Macbeth* (414), for the *Mokanna Unveiling* (364) seems only an illustration for an "Annual." The *Cuxton* (413), though a fine and expressive picture, is far below the first-named, with its effective tumult, varied expression, and the noble figure of Lady Macbeth. The painter, in managing the idea of the spectre, has been less fortunate than with the like matter in the Play-scene in Hamlet, now in the National Gallery. In both, the difficulty is to produce by natural means a shadow that is but a shadow to others, but to the guilty, miserable murderer an accusing spirit. The shadow of a substantial arm pours poison into the King's ear in the Play-scene, and is by us detectable; but in 'Macbeth,' nothing but a meaningless gloom sits in the chair of sovereignty, and might be as palpable to the torch-bearers as to Macbeth. Thus far the picture falls short, that we are not let into the chamber of his brain, and feel not with the guilty conscience of the usurper, but simply wonder at the unaccountable substance, for such it is, that blanks his countenance so terribly.

It matters not with what a man deals in Art, so that he get dramatic feeling out of it. Therefore, popular justice has long ago placed Sir E. Landseer amongst our greatest artists, and feels ever sure to find interest and passion in his works. The Hogarth of Dogs fears comparison with none. Here, indeed, he compares least advantageously with himself, *The Portraits of Her Majesty and Prince Albert*, 1842 (480), being anything but worthy of him; nor is the much-praised *Bolton Abbey* (407) more than a flimsy sketch compared with *The Combat—Night and Morning* (405, 406), and *The Drive* (408) of deer in Glenorchy, with its fine tone and perfection of hide texture. At Manchester, Sir Edwin was far more worthily represented than here. Neither *The Combat* nor *The Sanctuary* (427) fairly honours his dramatic powers as does the listening bloodhound, in the room through which his master has been borne to the deathbed. Of the Sheepshanks Gift, none of his best works, the humorous subjects, are here. We have but a few words for portraits *per se*, and those must be given to Mr. J. P. Knight's *R. J. Lane, Esq.*, A.R.A. (632), in admiration of its earnest expression and sound execution.

We should wrong our readers to avoid dwelling upon Mr. Poole's *Song of Philomena on the Shore of the Beautiful Lake*, from Boccaccio (591),—a pictorial dream, that seems filled with the pulsing throbs of the lute the singer holds, while her charmed companions listen, as we might, languidly resting, some reclining, some seated, some at length—all in graceful ease, and all in pairs, the lover and the lady; while golden twilight melts into night upon the shores of that Elysian lake whose form already rodes and faints before the eye. This is music in colour.—Mr. F. M. Brown's *Last of England* (516) may be taken for contrast with the last: an emigrant and his wife gazing upon the lost English shores; the ship at sea, and a keen wind blowing foam from the crests of the angry waves as they rise in sunlight clear and cold—the whole healthy, bracing to the strong, if sharp and poignant and terrible to the weak. They sit on the poop; he mournful and bitter; she happy and confident in him, clasping his hand with a grasp that whitens his cold, purpled flesh, and showing from under her shawl a baby's tiny fist. Her world is limited, so

she will take her life as it comes with him, and "suffer sorrow by reflection." He seems to buffet the world in angry fancy, and sits here brooding, brooding over all—his eyes enlarged to a fixed stare, angry gloom upon his face, his lips bitterly set, his face huddled within the coat's collar and shaded by his broad hat. Behind, a set of sottish, coarse companions wrangle and smoke out their lives. The sharp, strenuous, frosty wind blows out the wife's ribbon in a gay streamer, dashes spray upon their covering, but does not bring a tear into her confident eyes. A noble picture, as finely wrought as it is finely thought.—Turn now to Mr. Clark's *Draught-players* (625),—an old man beaten by a boy, who, in cosy joy, nurses his knee, while the defeated, half ashamed to be so, pretends not to discern his own error. He has been fairly beaten, after a long fight, too; for the dog, bored to death by its duration, has lain himself down with resignation and sleeps, while a younger child has dived into his grandfather's pocket, and, unproved, fished out the sacred silver watch for a leisurely examination.

We said Mr. Millais was profligate of his fame and did himself injustice here. How unjust he has hitherto been to himself let *The Return of the Dove to the Ark* (650) show; two girls caressing a dove, one in green, one in purple and white, admirable harmonies of colour, wonderfully painted, and forming a delightful picture, keeping place upon the walls with supreme strength—all marred by the outrageously ugly face of the girl in green. Let this be made beautiful, and the splendour of the whole will triumph. It is the fashion to sneer at the hay so deftly painted in this picture; artists, however, know how to value its technical perfection. This picture, painted twelve years ago, is as brilliant as when it left the artist's hands. *The Vale of Rest* (649), by the same, has apparently been worked upon since exhibition, the faces being better drawn than of yore; it retains its vigorous tone, faithful colour, and disproportions.—Mr. Egg's picture, *The Scene from 'Henry Esmond'* (707), is here, with its apt personation of Beatrice, its reverent expression of the enraptured Esmond kneeling to receive the accolade. His coat is obnoxious to our remarks upon painting red coats, showing neglect of that in which Reynolds's 'Marquis of Hastings' triumphs, variety of colour. It is dead red, as the blue dress next it is dead blue.

Mr. Leighton's *Cimabue's Madonna carried through Florence* (541) startled the world with a broad and bold revival in the true spirit of good Italian Art. There is hardly a picture on the walls that is so full of light, so intense, and yet so soft. The shadeless brightness of pure Italian air seems all about it, and it stands potent without the forced contrasts of home-painted pictures. The beauty of Florentine customs and often-seen processions in that city has given Mr. Leighton full means and materials for his art, of which he has made such good use to produce this noble and graceful picture. The composition is admirable both in spirit and form, and the design so effective that we seem transported into the time at a glance.

Mr. Watt's *Alfred encouraging the Saxons to resist the Danish Invaders* (675), notwithstanding its large style, seems to us mistaken in certain points of design. The king's leg placed upon the plank leading up to the ship could not reach so far back, nor could the Saxons, whatever the effect of his exhortations, display their zeal in the manner of those who scramble into the ship: to render this faithful, it must be in rapid motion, not still, as the king's attitude declares. The artist seems to have designed this work in two different moods of feeling; one bent on sculptural repose, the other filled with the violent, demonstrative spirit of Michael Angelo: they are not melted together. Far better, as Art, is the noble portrait of the *Laureate* (567), or the characteristic beauty of the *Portrait of Mrs. W. Russell* (782), a lady with a coronet of feathers and hands joined before her. Cross's noble picture, *Richard Cœur de Lion giving Bertrand de Gourdon* (403), may fitly close our examination of English oil pictures.

## OUR WEEKLY GOSSIP.

THE Council of the Royal Society recommend the following gentlemen for election into the Society:—Messrs. G. Bentham, H. W. Bristow, A. R. Clarke, Capt. R.E., J. W. Dawson, F. J. O. Evans, J. B. Hicks, M.D., the Very Rev. W. F. Hook, D.D., G. Rolleston, M.D., C. W. Siemens, M. Simpson, B. Stewart, T. P. Teale, Sir J. E. Tennent, I. Todhunter, and C. G. Williams.

Sir John Romilly has appointed Mr. Rawden Brown to calendar and abstract the valuable papers relating to England in the archives of Venice. The Venetian 'Relations' begin in the time of Henry the Seventh; and, as Mr. Brown's published volumes prove, they abound in vivid pictures of our historical personages and our national manners. Mr. Brown has peculiar qualifications for his task.

Our readers will learn with satisfaction that Her Majesty, on the recommendation of Viscount Palmerston, has acknowledged the services of the late Mr. Superintendent Piere, in saving the Crown Jewels at the Fire at the Tower, in 1841, by a munificent gift from the Royal Bounty, to his sister, Mrs. Nash. The circumstances of this case were noticed in the *Athenæum* of the 5th of October and 2nd of November, 1861, by the Very Rev. Canon Champneys and other Correspondents. The example and the reward will not be lost.

Mr. Collier's proposal for a small printing club has met with an embarrassing readiness of response. He is consequently, as explained in the following letter, disposed, with the concurrence of his subscribers, to enlarge his original plan. He writes:

"Maidenhead, May 6, 1862.

"In consequence of the letter which you were good enough to insert a fortnight ago, I have had so many applications from gentlemen who wish to be included in my list of recipients of reprints of old English tracts and poems, that unless I increased my intended number from 25 to 50, I should shut out many who are anxious either to encourage or to profit by the undertaking. My purpose is to make it as extensively useful as the nature of the scheme will allow; but, on the other hand, there may be some who, though they are willing to belong to a club of 25, would not care to be associated with a club of 50. If there be any such among those who have already written to me, I will at once withdraw their names upon an intimation to that effect. As for myself, the change will necessarily be attended with some increase of trouble; but I am very ready to incur it. The fact is, that my list of 25 was filled up on the day after my proposal appeared in the *Athenæum*. A suggestion has been offered to me which I think may deserve attention; viz., that in the case of a very few important and unique tracts, fac-similes should be made of them by means of lithography, exactly in the way in which fac-similes were recently made under my direction (at the expense of the present and of the late Duke of Devonshire) of the two original quartos of Shakespeare's 'Hamlet,' in 1603 and 1604. The cost would not be so considerable as many might imagine, and as I know from experience: for instance, Richard Barnfield's 'Encomion of Lady Pecunia' came out in 1598, and contains original poems, now known to have been by Shakespeare, and published there for the first time. Such a tract as that might be reprinted in exact fac-simile for 1*l.* or at most 2*s.* per copy; and as I happen to have the original edition on my own shelves, I could take care that the imitation of it was faultless. If this course were not deemed desirable, either on the ground of expense or for any other reason, the tract might be treated precisely like any other curious and rare production, for which ordinary typography would be sufficient. I only throw out the hint, leaving the decision of the point to future deliberation. All I have now to do is to request gentlemen who do not approve of the extension of the number of our reprinting club from 25 to 50, to favour me with their names, that I may unwillingly strike them out of my list.

J. PAYNE COLLIER."

The Rev. Joseph Wolff died a few days since at his living near Taunton, at the age of sixty-seven. His many changes of religion, his curious travels, and, to some extent, his linguistic attainments,



made him, at one time, a sort of lion of the season. The fate of all lions speedily overtook Dr. Wolff, and for seventeen years past he has lived in obscurity. The 'Journey to Bokhara' is a curious book, and will maintain a certain interest for readers of the episodes in our Indian story.

The following note explains its own object:—

"University Hall, Gordon Square, April 30, 1862.

"The undersigned, being desirous of compiling a biographical memoir of the late Rajah Rammohun Roy (some account of whom appeared in the *Athenæum* shortly after his death in England in 1833), will feel much obliged if any of the deceased Rajah's friends and acquaintances will kindly furnish him with the letters, &c. of the Rajah, and communicate to him any facts, anecdotes, &c., regarding his life and opinions while he was travelling in Europe. Should any original letters be sent to the above address, copies will be taken and the originals returned with thanks to the owners. Trusting you will kindly insert this in a corner of your journal, Your obedient servant, RAKHAL DAS HALDAR."

In justice to the Italian Post-office, and particularly to the branch office at Lucca, we are asked by two or three friends in London to say that they are in the habit of posting the *Athenæum* to Lucca every week and have never yet heard of irregularities in the delivery. This is quite in harmony with what we hear from other parts of Italy; the case to which we drew attention last week was, as we said, evidently exceptional.

The Select Committee of the House of Commons for Inquiring into the Expediency of Providing an Abstract of Parliamentary Proceedings will meet on Monday to examine the Chief Clerk of the Journal Office.

Sir William Heathcote's Oxford University Bill, now before the House of Commons, provides that the University may have power to make statutes regulating the duties, fees and appointment of the persons holding the Professorship of Political Economy, the Readership in Experimental Philosophy, the Sherard Professorship of Botany, the Aldrich Professorship of Chemistry, the Readership in Geology and the Readership in Mineralogy. It also provides for the variation of the trusts of certain scholarships.

The account for Civil Contingencies (1861-2) was published on Thursday. The total sum exceeds a quarter of a million, and is given in the usual form:—Household Expenses not in the Civil List, Special Commissions, Official Allowances, Fees on Conferring Titles of Dignity, Letters Patent, Cost of Presents, Legal Services, Rewards connected with Criminal Justice, Miscellaneous Expenses, Balances and Advances outstanding. In the Cost of Presents, there is a modest item of 12*l.* 15*s.* for a sword presented to the King of Ashantee. A still smaller sum is expended on arms and ammunition presented to the Sultan of Johanna, the Governor of Angosa, and their sons, for services in saving the lives of certain Englishmen from massacre by the Arab residents of Angosa. Another sword, three times as expensive as the King of Ashantee's, is presented to Lieut. Vallon, of the French war-steamer *Dialmath*, in acknowledgment of services rendered to the British schooner *Mary*, stranded on the island of Fernando Po, in 1858. In the Miscellaneous Expenses, 143*l.* is given for reproducing the part of Domesday-Book relating to Cornwall, by the photo-zincographic process,—50*l.* is appropriated on account of the hotel and travelling expenses of the Rev. J. S. Brewer, during his visit to Simancas, for the purpose of assisting M. Bergenroth in examining and calendaring those records in the archives of that town which relate to English history in the period dating from Henry the Seventh to Elizabeth;—a gratuity of 100 guineas is given to Mr. W. Lascelles for services on the Committee of Inquiry as to the disposal of documents at the Record Office,—the Committee appointed by the First Commissioner of Works to inquire into the proposed modes of preserving stone from decay, with special reference to the Houses of Parliament, asks for 80*l.*,—and the casts from certain marbles in the British Museum, presented to the National Gallery of Ireland, appear to have cost 262*l.*

The Fifth Report of the National Portrait Gallery appears this week. Only three donations were received since the last Report:—a small painting on copper of King Charles the Second, painter unknown, bequeathed by the Rev. Peter Spencer; a portrait of Admiral Exmouth, painted by Northcote in 1804, presented by the Dean of Norwich; and a portrait of William Huntington, painted by Domenico Pellegrini in 1803, presented by Mr. Stevens. The last picture formerly belonged to Mr. Berry, and is well known by the engraving.—The following is a complete list of the fifteen recent purchases:—a marble bust, by Behnes, of Lord Stowell, purchased from the Advocates' Library, Doctors' Commons; Sir Thomas Picton, painted by Sir M. A. Shee; Queen Anne of Denmark, painter unknown; Cardinal York, painted by Pompeo Batoni; Oliver Goldsmith, purchased from the poet's relations; the Rev. George Whitefield, painted by J. Woolaston, jun.; a terra-cotta bust of Oliver Cromwell, modelled from the life by Edward Pierce, jun.; a marble bust of Francis Jeffrey, by Patrick Park; a marble bust of Lord George Bentinck, by Campbell; John Wesley, painted by Hone; Sir Richard Arkwright, painted by Wright of Derby; Admiral Hood, painted by L. F. Abbott; a terra-cotta bust of Charles James Fox, by Nollekens; Lord Byron, painted by T. Phillips; and a Marlborough, painted by Wyck. The Trustees complain of the inadequate space at their disposal in the Great George Street premises. They have only two apartments, of moderate size, a small back room on the same floor, and the walls of the staircase. They are unable to use the great picture of the House of Commons, by Hayter, which was presented by the Government in 1858, and which, of necessity, remains for the present in a committee-room of the House of Commons. Many of the pictures that are placed by the Trustees are also, of necessity, in a most unfavourable light; all are crowded, and the Trustees are wholly at a loss to provide for fresh accessions. It may be said, with some truth, that the complaints which have lately been made of this institution, in the House of Commons and elsewhere, proceed from the want of space, for which the Trustees are not responsible.

The Annual Report of the Council of the Camden Society was presented on Friday, last week. The Council refer to the satisfactory state of the Society's finances, but regret that, during the past year, the numbers of the Society have been reduced by death. Among the members removed by death are, the Prince Consort, the Duke of Bedford, Lord Campbell, the Rev. E. Cardwell, D.D., Joseph Hunter, James Dearden, J. G. Fisher, Sir I. L. Goldsmid, Bart., the Rev. E. C. Hawtrej, D.D., D. Irving, J. S. More, the Hon. Sir J. Patteson, E. J. Rudge, S. L. Sotheby, A. Urquhart, and A. M. Wellwood. During the present year the following publications have been issued:—'Letters of John Chamberlain,' edited by Miss Sarah Williams,—'Proceedings in the County of Kent in 1640,' edited by the Rev. L. B. Larking,—'Parliamentary Debates in 1610,'—edited by S. R. Gardiner. The following articles have been added to the list of suggested publications during the past year:—'A Collection of Letters from Sir Robert Cecil to Sir George Carew,' to be edited from the Originals, in the library at Lambeth, by J. Maclean,—'Narrative of the Services of M. Dumont Bostaque, in Ireland,' to be edited by the Rev. J. Webb,—'A Collection of Letters of Margaret of Anjou, Bishop Becketon, &c.,' to be edited by Cecil Monro. The library of the Camden Society now consists of eighty-one volumes—all valuable more or less, and some of exceeding interest.

A second edition of 'Abel Drake's Wife' is in the press.

All throughout Germany the poet Uhland's seventy-fifth birthday (26th of April) has been celebrated this year with a cordiality and unanimity pleasing to behold. Banquets have been given, choral-union meetings have been convoked, academic speeches pointing out Uhland's merits as a poet and a patriot have been delivered, and telegraphic messages and congratulations have been sent to Tübingen without number. Among the

poetical gifts in honour of the occasion we noticed in the German papers a song by Hoffmann von Fallersleben and verses by Ferdinand Freiligrath.

A few weeks back we mentioned the fact of Mr. Mayall having obtained a verdict in an action he had brought for the recovery of certain prints from some of his photographs, which prints he had lent for the purposes of engraving. These prints having been erroneously sold, were copied by means of fresh negatives being taken from them by the purchaser of the prints so lent by Mr. Mayall. We likewise pointed out that the result of that verdict did not in any way establish the existence of *Copyright* in Photographs. A rule nisi having been granted by the Court of Exchequer, calling upon the plaintiff to show cause why the verdict he had obtained upon one of the counts of his declaration should not be altered, it was at first expected that the question of copyright would come under discussion; but the Court afterwards expressly stated that copyright was not the point for consideration, and was quite beside the question at issue between the parties. As, however, it seems to be erroneously supposed by some persons that a copyright exists in photographs either by the common law or under the Engraving Acts, it may be useful to point out how the matter stands. If any such right is claimable in a photograph *after its publication*, it can only be by analogy to copyright in books, which the House of Lords has, upon more than one occasion, decided does not exist by the common law, but only by statute. These cases were argued in the presence of the common law Judges. Upon the last occasion the Lord Chief Baron Pollock was present, and he expressed a very decided opinion against the existence of copyright by the common law. He said, "I think the common law cannot create new rights, and limit and define them, because in the opinion of those who administer the common law such rights ought to exist according to their notions of what is just, right and proper. Weighing all the arguments on both sides, and looking to the authorities up to the present time, the conclusion I have arrived at is, that copyright is altogether an artificial right, not naturally and necessarily arising out of the social rules that ought to prevail among mankind assembled in communities, but is a creature of the municipal law of each country, to be enjoyed for such time and under such regulations as the law of each State may direct, and has no existence by the common law of England." It would follow from this that copyright in this country depends altogether on the statutes which have been passed on this subject. Again, in a recent case in Ireland, which arose out of a photograph having been made from recollection of an oil picture, '*The Death of Chatterton*,' the Master of the Rolls in Ireland said, "I apprehend it is clear that by the common law copyright or protection exists in favour of works of literature, art or science to this limited extent only, that while they remain unpublished no person can print them, but that after publication they are by common law unprotected." It is therefore quite certain that the common law affords the author of a photograph no protection in the shape of copyright after it has been published. The question then arises whether any statute affords him such a protection? Unfortunately in the present defective state of our laws of artistic copyright there is no authority for saying that any such protection exists: on the contrary, "The Copyright (Works of Art) Bill," which has passed the House of Commons, and is now in the Lords, expressly recites as a fact, "that by law, as now established, the authors of paintings, drawings and photographs have no copyright in such their works." We trust that such an injustice will now be speedily remedied by that Bill being passed in such an amended form as is requisite for the protection of all parties whose interests it affects.

ROYAL ACADEMY OF ARTS.—THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight to Seven), 1*l.*; Catalogue, 1*l.*

JOHN FRESKOTT KNIGHT, R.A., Sec.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTY-EIGHTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 5, Pall Mall East (close to the National Gallery) from Nine till Seven.—Admission, 1*l.*; Catalogue, 6*d.*

JOSEPH J. JENKINS, Secretary.

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**THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.**—The FIFTY-EIGHTH ANNUAL EXHIBITION of this SOCIETY is NOW OPEN, at their Gallery, 53, Pall Mall (near St. James's Palace), from Nine till dusk.—Admission, 1s.; Catalogue, 6d.; Season Ticket, 5s.

JAMES FAHEY, Secretary.

**FRENCH GALLERY, 120, Pall Mall.**—The NINTH ANNUAL EXHIBITION of PICTURES, the contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s.; Catalogue, 6d. Which will also admit to view Frith's celebrated Picture of the Derby Day.

**THE DERBY DAY.** by W. P. FRITH, R.A., is NOW ON VIEW at the UPPER GALLERY, 120, Pall Mall.—Admission, 1s., which will also admit to the French Exhibition.

**HOLMAN HUNT'S** great Picture, THE FINDING OF THE SAVIOUR IN THE TEMPLE, commenced in Jerusalem in 1854, is NOW ON VIEW at the GERMAN GALLERY, 108, New Bond Street.—Admission, 1s.

**THE CATTLE FAIR,** by AUGUSTE BONHEUR. Size, 14 feet by 9 feet.—Mr. Robert Crofts has the pleasure to announce, that this great Picture is NOW ON VIEW at the Gallery, 58, Old Bond Street. Open from Ten till Five.—Admission, 1s.

**RELIEF OF LUCKNOW.**—Final Exhibition of England's Grand National Picture, painted from Drawings made by permission, and containing Portraits from the Life of Lord Clyde, Sir James Outram, the late Sir H. Havelock, Hope Grant, Mansfield, late Captain Peel, and upwards of forty of the Heroes of the late Indian Mutiny. AGNEW & SONS, Gallery, 5, Waterloo Place.—Admission by card.

**FRITH'S** new Picture, THE RAILWAY STATION, is NOW ON VIEW, daily, to the Public, at the Fine-Art Gallery, 7, Haymarket, next door to the Theatre, between the hours of Ten and Five.—Admission, One Shilling.

**RAILWAY STATION,** by W. P. FRITH, R.A.—A DESCRIPTIVE CATALOGUE, by TOM TAYLOR, Esq., M.A., may be had at the Gallery, 7, Haymarket, next door to the Theatre, price 6d. Visitors are respectfully desired to read the description before viewing the Picture.

**MR. W. S. WOODIN'S CABINET OF CURIOSITIES** (newly polished and re-lined) WILL BE OPENED at the Polygraphic Hall, King William Street, Charing Cross, on MONDAY EVENING, May 12, with New Characters, Music, Songs and Dances. The scenic illustrations and effects are entirely new, painted by and under the direction of Mr. William Colcott. First Morning Performance, May 17.

## SCIENCE

### SOCIETIES.

**ROYAL.**—May 1.—J. Paget, Esq., V.P., in the chair.—The list of candidates recommended by the Council for election into the Society was read.—The Croonian Lecture, 'On the Termination of the Nerves in Muscles,' was delivered by Prof. Albert Kölliker, of Würzburg, For. Mem. R.S.

**ASIATIC.**—May 3.—The Right Hon. Lord Strangford, President, in the chair.—The Right Hon. Sir J. L. M. Lawrence, Bart., Major-Gen. G. A. Malcolm, J. Borradaile, Esq., F. W. Prideaux, Esq., were elected Resident Members, and R. A. O. Daltell, Esq., a Non-Resident Member.—A paper, 'On the Waste Lands in India,' was read by J. C. Marshman, Esq.

**BRITISH ARCHEOLOGICAL ASSOCIATION.**—April 23.—G. Vere Irving, Esq., V.P., in the chair.—Dr. F. K. Fox was elected.—Mr. C. Whitley exhibited two Roman vessels of terra-cotta found at Hoddeston, Herts.—Mr. Forman exhibited two Roman urn-shaped bowls of bronze, the larger of which was found at Colchester. At the base of the are is a fine twisted bronze wire. Mr. Forman also exhibited a girdle buckle found in an Anglo-Saxon barrow in East Kent. It is of base silver, and the surface is sculptured with a dice border, filled in with diagonal zigzag lines; also a pair of Merovingian earrings of base silver, but most elaborate fabric.—A series of buttons obtained from Mr. Whincopp's sale, extending in date from the fourteenth to the eighteenth century, were also laid before the Association, and presented some very curious types. Some brass ones of the time of Edward the Third had very quaint devices. There is also a very delicate silver button richly wrought in filigree, said to have belonged to Heriot, the celebrated goldsmith.—Mr. Gunston exhibited a curious collection of figures, professed to have been recently discovered by navvies in the vicinity of the Priory of St. John of Jerusalem, at Clerkenwell. No doubt was entertained as to their deceptive character.—Mr. Syer Cumming read a description of a shrine in the possession of the Bishop of Ely.—Mr. Wakeman forwarded some remarks on Bogo de Clare, whose household accounts had been communicated by the Rev. Mr. Hartshorne.

**ARCHEOLOGICAL INSTITUTE.**—May 2.—Lord Talbot de Malahide in the chair.—Lord Talbot invited attention to the volumes placed on the

table through the kindness of the Earl of Winchelsea, consisting of a large series of drawings of monuments, painted glass, heraldry, &c. in the Cathedrals of Lincoln, Lichfield, St. Paul's, &c., and many provincial churches as they existed previously to the devastation in the Civil Wars. These memorials had been collected for the first Lord Hatton, by Dugdale, about 1640, and are of great value to the antiquary and topographer. With these were brought from Eastwell Park two other volumes: one containing transcripts of ancient deeds, with beautiful drawings of seals, the other ancient illustrations of the ceremonial of creating Knights of the Bath. A venerable roll, sent likewise by Lord Winchelsea, was even of higher interest in Lord Talbot's estimation than those superb volumes. It is an unique version in French of the *modus* for holding Parliaments: a document well known in its Latin form, and critically edited by Mr. Duffus Hardy under the Record Commission. That learned antiquary was disposed to regard Lord Winchelsea's roll as a translation of the formulary sent over to Ireland for the regulation of the Parliament there; and Lord Talbot had viewed with interest a petition indorsed upon it from the Archbishop of Cashel to the Lord Lieutenant, Thomas of Lancaster, son of Henry the Fourth, who was sent to Ireland in the troublous times early in the fifteenth century, the period to which the document may be assigned.—Mr. Llewellyn Jewitt, of Derby, described some curious pottery-works and vases lately found near that town on the estates of Lord Sealsdale;—and he exhibited drawings of several vessels, on which are found the devices of the Earls Ferrers. The property where the discovery occurred was in possession of that family from an early period. The ware is glazed, of green colour, curiously decorated; the date may be the reign of Henry the Third.

Mr. Jewitt, who has devoted much attention to fictile manufactures, and has lately thrown much light on the subject by Memoirs on the Porcelain Works at Derby, Worcester, and in Shropshire, stated that he expected to bring before the Institute evidence of a continuous series of manufactures of this nature in Derbyshire from the earliest times.—The Rev. J. H. Hill, of Cranoe, gave a notice of some beautiful Roman relics of Bronze and Glass, the latter displaying great richness of colour, lately found near the Roman road to Leicester. The spot, a place of burial, is not far distant from that where a remarkable assemblage of Anglo-Saxon remains of metal, ivory, &c., were found last year, and sent by the kindness of Lady Berners to one of the meetings of the Institute.—A detailed account, with ground-plans, &c., was given by Mr. G. Tate, of Alnwick, describing the vestiges of a British Town at Greaves Ash, near Linhope, on the south of the Cheviots, excavated in last summer under direction of the Berwickshire Naturalists' Club, aided by the liberality of the Duke of Northumberland. The dwellings were circular, about 11 to 27 feet in diameter, rudely flagged, constructed, without mortar, of the shapely fragments of porphyry which abound in those mountain fastnesses; the roofs had probably been of stones arranged in beehive fashion, like the huts still existing, as Lord Talbot observed, in certain parts of Ireland. Mr. Morgan noticed other primitive dwellings of like form on hills in Monmouthshire; they have been noticed in Cornwall, and also in Somerset, in the extensive entrenchment known as Worlebury.—Amongst objects of mediæval taste exhibited were some choice specimens in the possession of the Rev. Walter Sneyd: richly-embroidered Gloves of the Tudor period, niello work, mother-of-pearl, &c.—Sir Thomas R. Gage, Bart. sent an enamelled Gold Cross, which had belonged to the Nuns of Syon, and may have been given to the abbess by Mary when the monastery was restored by that Queen, after the death of Edward the Sixth. Sir Thomas exhibited also a precious little 'Manual of Heraldry,' the work of Esther Inglis, in 1609, beautifully illuminated, and containing her portrait; it was prepared for presentation to Prince Henry, son of James the First, and the triple plume appears on the covers. The book afterwards belonged to the Princess Louisa Stuart. Two interesting portraits were contributed by Mr.

Carr, of Skipton; one of them was of the Zurich patriot and reformer, Ulrich Zuinglius; it closely resembles his portrait in the public Library at Zurich, of which a drawing by Dr. Keller of that city was shown. The other portrays Jane Seymour; the features correspond with those of the fine portrait of that Queen in possession of the Duke of Bedford, and other contemporary portraits attributed to Holbein.

**ENTOMOLOGICAL.**—May 5.—F. Smith, Esq., President, in the chair.—Messrs. G. R. Gray, the Rev. T. H. Browne and A. Haward were elected Members.—Prof. Westwood, on behalf of Mr. Stone, exhibited a collection of insects of various orders, including bred specimens of *Acronycta ulmi*, several species of Coleoptera and fossiliferous Hymenoptera, the eggs of Volucella, galls formed by Cecidomyia, and other objects of interest.—Mr. F. Moore exhibited the pale green cocoon of a new species of Silkworm from Japan.—Mr. Stevens exhibited a new species of Eudicella from Ovampo Land, South-Western Africa, and the nest of a Trap-door Spider (Actinopus) from Afghanistan.—Mr. Lubbock exhibited the preparatory states of Psocus; and Sir John Hearnsey a collection of Indian Lepidoptera.—Mr. Waterhouse exhibited a series of the British species of the genus Tychius, and read a paper containing descriptions of the same.—Mr. Lubbock read a paper 'On the Larva and Pupa of Lonchoptra.'

**ETHNOLOGICAL.**—May 6.—J. Crawford, Esq., in the chair.—The President read a paper 'On the Commixture of the Races of Man, as affecting the Progress of Civilization' (Europe).—Two other papers were read, 'On the relative Weights and Statures of Europeans and East Indians,' by Dr. Shortt, of Madras; 'On the Cranial Characters of the Peruvian Races of Men,' by C. C. Blake, Esq.

**ROYAL INSTITUTION.**—Feb. 14.—Rev. J. Barlow, V.P., in the chair.—'On Mr. Graham's Researches on Dialysis,' by Mr. Odling.

**May 1.—Annual Meeting.**—The Duke of Northumberland, K.G., President, in the chair.—The Annual Report of the Committee of Visitors for the year 1861 was read and adopted.—The amount of contributions of Members and Subscribers in 1861 amounted to 3,013l. 10s., the receipts for subscriptions to lectures were 740l. 11s. 6d.; the total income for the year amounted to 4,693l. 9s.—On Dec. 31, 1861, the funded property was 28,655l. 17s. 2d.; and the balance at the bankers', 968l. 16s. 8d., with six Exchequer Bills of 100l. each.—A list of books presented accompanies the Report.—Sixty-three Lectures and twenty-one Evening Discourses were delivered during the year 1861.—The following gentlemen were elected as officers for the ensuing year:—President, The Duke of Northumberland, K.G.; Treasurer, W. Pole, Esq.; Secretary, H. B. Jones, M.D.; Managers, The Rev. J. Barlow, W. Bowman, Esq., Sir B. C. Brodie, Bart., Warren De La Rue, Esq., Ph.D., G. Dodd, Esq., Earl of Ducie, J. H. Gladstone, Esq., W. R. Grove, Esq., Sir H. Holland, Bart., Lord Lovaine, W. F. Pollock, Esq., L. Powell, M.D., R. P. Roupell, Esq., Lieut.-Gen. E. Sabine, Col. P. J. Yorke; Visitors, Neill Annot, M.D., Hon. and Rev. S. Best, G. J. Bosanquet, A. Boyd, B. E. Brodhurst, J. C. Burgoyne, G. F. Chambers, Sir C. Crompton, E. Enfield, Capt. F. Gausson, The Duke of Manchester, J. MacDonnell, Col. W. Pinnay, G. Stodart, Esq., and Sir J. P. Wilde.

**May 5.**—W. Pole, Esq., Treas. and V.P., in the chair.—H. Footner, Esq., C. Hamilton, Esq., H. Mair, Esq., Miss M. Laurie, Capt. E. S. Sotheby, J. Spedding, Esq., and W. Vanittart, Esq., M.P., were elected Members.—The following Professors were re-elected:—W. T. Brande, D.C.L., Hon. Professor of Chemistry; J. Tyndall, Professor of Natural Philosophy.

### MEETINGS FOR THE ENSUING WEEK.

**Mon.** Horticultural.—Election of Fellows.  
**Tues.** Geographical, 8.  
**Thurs.** Syro-Egyptian, 7.  
— Royal Institution, 4.—Ancient Art, Mr. Newton.  
— Engineers, 8.—Malta and Alexandria Cable, Mr. Forde.  
— Electrical Tests, Malta and Alexandria Telegraph, Mr. Siemens.  
— Zoological, 9.





MISS MACRONE has the honour to announce that she will give her MATINEE MUSICALE, on TUESDAY, May 20, at the Queen's Concert Rooms, Hanover Square, assisted by Madame Saint-Dolby, Mr. Santley, the London Glee and Madrigal Union, M. Sinton and Signor Patti; on which occasion several M.S. Competitions will be performed for the first time in public. Further arrangements will be duly announced.

**PHILHARMONIC CONCERTS.**—Herr Gade's Symphony (which, we believe, had already been performed in the Hanover Square Rooms) was received with an icy chill, not altogether just. It is not the composition of a Mozart, a Beethoven, a Mendelssohn; but there are in its style great grace and a refinement such as should attract those who are not attracted by name, but by nature, in Art. It is a Symphony which, in these hackneyed days, any one should be glad to hear as a specimen of individual talent, if not genius. Its reception showed the cold side of the English public. The warm one was to be felt when M. Meyerbeer was cheered after the song from his 'Robert,' sung by Mdle. Tietjens. After many years this master's name is now a household word in England. What a change has taken place since the time (1836) when 'Les Huguenots' was produced in Paris, and when those who ventured to admire it were treated with contempt, in this country! "Great is the truth, and it will prevail"; but the example should not be forgotten. Herr Pauer played Hummel's *Concerto* in B minor, a fine work, but surcharged in every point; too long, too rich, too florid, too sweet. The orchestra was not good. For the next Concert, M. Davidoff, a violincellist from Leipzig, of whom report speaks most highly, is announced. There will be no other novelty. Possibly, the directors are reserving their surprises for their Jubilee performance.

**ROYAL ITALIAN OPERA.**—Mdle. Patti's reappearance took place, not on a subscription night, but on Monday: an arrangement not calculated to gratify a large section of the audience, who are little disposed to accept Mdle. Csillag in the prominence thrust upon her by Mr. Gye. So many are the remonstrances which have reached us on this matter, that it is not possible to overlook the discontent expressed, and to avoid pointing out the undesirable consequences that must ensue when a management persists in pleasing itself, not its public. The story of "the old house" might be pondered with advantage. Mdle. Patti returns in high spirits: her voice is more powerful than it was last year, added power, however, not meaning added charm. The reverse rather is the case; her tones, if fuller, are less pleasing than they were in 1861. We fancied, too, that the young lady was less exact in her finish than formerly. The style of ornament which she prefers is precisely that which calls for the utmost neatness and point. As an actress, her *Amina* showed no change. She was enthusiastically greeted by her public; and, we conceive, may keep her throne against all rivals, from having heard in Paris Mdle. Battu, a young lady whose occupation in the Covent Garden troop as now constituted it is hard to divine. On Tuesday evening, we were treated to Signor Verdi's 'Un Ballo,' with Mdle. Csillag as heroine—Signor Delle Sedie as *Renato*; the rest of the characters as last year. Signor Mario has not been in better voice for years than he was on Tuesday evening. His part is one of those in which he will be unapproached so long as he remains on the stage. Signor Delle Sedie, as a finished and interesting artist, confirmed every good impression made by him at the Lyceum last year. To our thinking, as a substitute for Signor Graziani the inanimate, he is most welcome. Madame Molan-Carvalho, who "holds her own" capably this year, and makes progress in public favour, was admirable as the *Page*. Mdle. Csillag was misplaced as the heroine.

**HER MAJESTY'S THEATRE.**—Among all Signor Rossini's Italian operas there is none which bears incomplete execution worse than 'Semiramide.' The story is grave and heavy, with long passages entirely devoid of situation and filled with music, however richly florid and full of noble ideas, somewhat long-drawn, unless it be carried through by the most brilliant and grand vocal execution. Further, the few situations which the story does

contain demand actors capable of the highest regal tragedy—pompous, impassioned and stately, if not beautiful. Nothing of the kind is to be found in the present cast of the Babylonian opera at Her Majesty's Theatre. Ere the sisters Marchisio came to England,—when we saw them on the Parisian stage,—and, again, when they presented themselves in the concert orchestra here early in the year, we expressed a judgment on their natural means, dramatic powers and vocal accomplishments, which the experiment made on May-Day only confirmed. They have not first-class voices—that of Signora Barbara, the *contralto*, being the better one of the two. Their execution, though apparently dashing, is not complete. They do not act at all. What is more, both voices were out of tune, often during the evening apparently worn (and who can wonder?) by the hard work which "a tour," involving perpetual change of place, imposes on foreign artists not inured to such nomadic habits. M. Gassier, again, the *Assur*, though steady, painstaking, and commanding a fair amount of volubility, can only be numbered among second-rate singers. Signor Laterza, the *Oroe* (of whose Southern reputation our Neapolitan Correspondent has, from time to time, apprised us), has come to England too late in the day, there being nothing in his style to atone for the worn state of his voice. Signor Gualtiero Bolton, the *Idreno*, was steadily too flat. The ladies were cordially received and enthusiastically applauded; but the performance was not a performance "up to the mark" of 'Semiramide.'—On Tuesday, 'Lucretia Borgia' was given, with Mdle. Tietjens as heroine, and to introduce, in *Orsini*, Mdle. Trebelli.

**ST. JAMES'S.**—On Monday a new extravaganza was produced at this theatre, entitled 'Prince Amabel, or the Fairy Roses.' It is from the well-tried pen of Mr. William Brough. The author has drawn to a considerable extent on his own fancy for his subject and its mode of treatment, and in the execution of his theme has bestowed on it many a poetic grace. The incidents separately considered are familiar to the nursery, but the combination has originality. We have, first, the hero himself, *Prince Amabel*, who foresees the object of his love in a dream, and who is represented by Miss C. Nelson, a young lady of great promise as a burlesque actress and an excellent singer; next, the heroine, *Violet*, a princess who is the reality that corresponds to the dream-image, and is represented by Miss T. Nelson with great propriety. These two sisters, unlike some recent importations from New York and Australia, are accessions to our boards. Amabel travels in search of his visionary beauty, accompanied by his friends, *Count Muffo* and *Count Spoomio* (Miss N. Moore and Miss E. Romer), and assisted by the fairy, *Rosacinta* (Miss Harland), who presents them with white and red roses—the former to render them invisible, and inaudible too, and the latter to restore them to their normal state. They arrive at the dominions of *King Turko the Terrible*, who is described as a "regular tyrant," and one determined on making everybody unhappy, and amusingly personated by Mr. F. Matthews. He has, however, no objection to the travellers marrying his three daughters; but he insists on mismatching them to ensure their being miserable. To this, of course, the Prince and his companions object, and get imprisoned, being doomed to death, from which they are saved by fairy intervention. King Turko gets hold of one of the roses, and acquires invisibility and inaudibility, and then overhears the plot of his Grand Vizier (Mr. Belmore) for his dethronement, and witnesses the process of a revolution which he cannot prevent; for though he would interpose, as he cannot be seen or heard, his orders avail not. He finds, indeed, that he is but "the shadow of a king"; nevertheless he still continues to be felt, and inflicts blows and kicks on offenders. His place is supplied by the good king *Buonocore* (Mr. Ashley), the father of Prince Amabel. All is going right, when the amiable Violet, anxious for her father, induces the Prince to give the fallen tyrant a red rose, to restore him to the world of sense. The Prince is reluctant to do so without conditions; but the pious daughter will not listen to any

compromise. What the Prince had feared then happens—the obstinate despot refuses his assent to their union, and would resume his power. But his time is past, and though Buonocore would resign in his favour, the people will not re-admit him to the seat of power. Their election falls on the Prince, who succeeds accordingly to the throne. This is altogether a good plot, well put together, neatly versified, and admirably acted. It is also beautifully appointed, some of the scenes being exquisitely painted and most skilfully set; particularly one of palace-gardens by the sea with groups of figures, the perspective and arrangement of which are admirable. The *corps de ballet* is also numerous and effective, under the direction of Mr. Oscar Byrne.

**SURREY.**—A new burlesque extravaganza has been produced here, under the title of 'Valentine the Small and Orson the Great.' The main design appears to have been to provide a vehicle for an infant Roscius, who in the part of Valentine shows a certain amount of cleverness. We need not recite the course of the events, with which every little denizen of the nursery is familiar; nor can we much commend the manner in which they are re-combined for stage purposes. But of the acting we can speak satisfactorily; beginning with the child, who appears to be about seven years old, is not without a special humour, and sings his parodies with much effect. The next important personage is Valentine's squire, *Hugo*, to which Miss Esther Jacobs, attired as a tiger, gave remarkable expression, particularly executing the songs in a manner that commanded applause. Miss Elizabeth Webster, too, personates an Amazon with uncommon effect, and, as the Princess *Eglantine*, heads her troops with fascinating elegance, and drills them with the most amusing assurance. Orson was caricatured by Mr. Charles Rice, who provoked much laughter, assisted by Mr. Wright, as his foster-mother, *Miss Bruin*. A pugilistic contest between Valentine and the *Green Knight* (Mr. Tapping) was made superbly ridiculous. The scenery, painted by Mr. C. Brew and Mr. Johnstone, is worthy of the artists. The burlesque will probably retain the boards for the remainder of the season.

**NEW ROYALTY.**—This little theatre follows the prevailing fashion, and rejoices in a burlesque, the subject 'The Lady of the Lake.' Mr. R. W. Taylor, the author, merits much praise for having abstained from slang in the dialogue, and delivered himself of his puns and parodies without becoming coarse. Miss Lillie Lonsdale made her *début* as *Malcolm Graeme*, and manifested qualities which may ripen into the dashing and effective actress. Miss Margaret Cooper acted *Ellen*, or the Lady of the Lake; and Miss Julia Craven, the knight *Fitzjames*. *Sir Roderick Vich Alpine Dhu*, by Mr. J. B. Dale, and *Douglas*, by Mr. D. James, were both ably represented.

**MUSICAL AND DRAMATIC GOSSIP.**—At the end of this and the beginning of next month, the installation of the Duke of Devonshire, as Chancellor to the University of Cambridge, will give occasion to great festivities in that town,—among others, musical performances. 'The Messiah' and 'Elijah' are to be performed under the direction of Dr. Bennett, who will also conduct a miscellaneous Concert, including his 'May Queen,' and an Ode composed by him for the occasion, to words which have been obtained from Mr. Kingsley.

That the growth of music in this country takes every conceivable direction, we are reminded anew by the monthly circular of the Corps of Commissioners, in which the formation of a band among those useful persons is announced, with a view of its being available at public places. Here, as we touch the outermost domain of the art, a word may be fairly said on a matter which, nevertheless, is "a word of fear" to many sensitive persons—the increasing excellence of London street-music. Besides the waltzes of the newest South German composers, and the quick-steps of Gungl and other such folk, the lounge may chance to meet with a fragment of Beethoven in Belgravia,—nay, what



seems more unlikely still, of Berlioz. The other day we were thus arrested by the opening of the love-duet from 'Benvenuto Cellini,'—which contains one of the most real melodies ever written by its composer.

The *Popular Concert* of Monday was for M. Halle's benefit. Among other works he played Weber's delicious *Sonata* in a flat major.—During the week, Herr *Pollitzer*, a most worthy violin player, has given his chamber concert; and *Miss Agnes Zimmermann* has begun her series.—To-day, at the Crystal Palace, the Sisters Marchisio are to sing.

Two lectures, on the Genius of Handel, delivered in January last, at Edinburgh, by Dean Ramsay (Blackwood & Sons), must be noticed here—the crowding events of the month admitting no other form of mention. They were illustrated, it appears, by choral performances, and though they contain little that is unfamiliar to us, on the south side of the Tweed, they are welcome by reason of the honest and rational admiration which they disclose, and of the sensible way in which a great and glorious subject is treated. Any work of the kind which adds to our Library of Music is welcome, since it can hardly be looked into, or listened to, without the tone of understanding and appreciation, of morals and manners, being raised.

Herr *Molique's* 'Abraham' has been given during Easter Week at Stuttgart, so long his home town, under the direction of Herr *Eckert*.

'La Fille d'Égypte,' the new opera, by M. Jules Beer, nephew to M. Meyerbeer, seems hardly to have fulfilled what was promised for it at the Théâtre Lyrique in Paris, where it has been just produced. The story is one of those gipsy-tales which have been told threadbare.—M. Thalberg's re-appearance as a concert-player in Paris has been thoroughly successful. It is said that he will possibly visit London this spring.—Madame *Wekerlin*, the daughter of that exquisite singer, Madame *Cinti-Damoreau*, is engaged at the Grand Opéra.—Madame *Petipa*, whose success has disturbed, it seems, the supremacy of *Mdlle. Emma Livry*, is engaged to dance there during the summer.—Some time ago attention was called to the very large works undertaken by M. *Cavallé-Coll* in reparation (re-construction rather) of *Clicquot's* old, vast, screaming organ in the church of St. Sulpice. They are at last complete: the instrument is now said (in France) to be the largest organ in Europe. We doubt, however, whether it exceeds in scale the one built for the *Herren Walker*, of *Ludwigsburg*, for *Ulm*. As it stands, there are five ranks of keys, besides the pedal-board, 7,000 pipes (Gabelaar's charming organ at *Weingarten* has only 6,666), and 118 stops.—The *Ventadour Theatre*, where the Italian Opera has for some years held its performances, is for sale.

Though Signor *Rossini* has ceased to present his works to the public, he has not ceased to talk; and his *mot*s have become a treasure almost as profitable as were those attributed to *Rogers*, manufactured year after year for our Sunday papers. His last is thus reported by M. *Berlioz*:—"Rossini," says he, "seems delighted to hear of changes, embroideries, and the thousand abominations which singers introduce into his airs. 'My music is not yet made,' said one day this terrible jester; 'people work at it, but it will be only on the day when nothing is left of me that it will have reached its real value.'"—The bitterness of this sarcasm is only equalled by the sheer nonsense of it. Signor *Rossini* has notoriously said to hundreds of singers that, in his songs of parade, he merely sketched certain embroideries for which other ones might be substituted. There are spaces left for ornament, and taste in ornament will vary as fashions of dress vary; but 'Il Barbiere,' and the opening of 'La Cenerentola,' and the first act of 'La Donna del Lago' and 'Le Comte Ory' and the re-constructed 'Moïse' and 'Guillaume Tell,' are so many replies, long ago furnished by the author, to his own sarcasm. The solid portions of these operas are indestructible, and, as such, not to be re-constructed at the call of any singer's caprice. As for their garlands and decorations, ill humour is wasted in the employment of diatribes against them. The great and the real remain.

## MISCELLANEA

*Paul Heyse*.—A friend in Munich sends us a description of a first night in that capital.—"Paul Heyse's new show-play, 'Ludwig der Baier,' was produced last week, but only met with a moderate success. I am inclined to think the judgment of the audience was in the right, for there were many causes for a favourable reception, and yet the play fell cold. Bavarians naturally feel curious about representations of their country when it held a more important position in Europe than now; and perhaps *Ludwig the Bavarian*, who was elected Emperor against all the power of Austria, and was able to keep the imperial dignity in spite of the smallness of his state and the hostility of his rivals, may be considered the most distinguished of all the rulers of his house. The play-bill appealed to public sympathy by describing the piece as a 'Vaterländisches Stück,' and the friends and admirers of the author mustered strongly. The acting, too, was rather over the average, though wanting in *ensemble*: careful, but a little too chill. Nor were there any striking faults in the play, none of those daring sins against art and nature that minor playwrights are apt to take for strokes of genius. There was a fortunate absence of rant and bombast; even an Austrian duke, the sole point of whose character was violence, was restrained within certain limits, though every now and then he tried to break out of them and roar. But for the stage, the want of anything striking, whether good or bad, is more felt than in reading, and the level, even tenour of the play (not that it was at all mediocre) failed to impress the audience. I must think the author's mind is too delicate and too artistic to deal with large subjects. There is a want of force and energy, of rude life, of strong manhood; and the talents which excel in the fine fligree-work of cabinet pictures are out of place when bold dashing strokes are needed. The subjects of *Paul Heyse's* predilection are of a very different cast from the wars of the middle ages, and psychology is not the science to examine Kaisers whose nerves, like *Miss Squeers's*, were only nerves in the same sense as those of beef. One cannot conceive the *Wittelsbachs* of that day writing poetry, or the *Habsburgs* communicating their feelings in constant autograph letters to their ministers. Heyse's play falls into the fault which is common to all German plays, of too much talking. Whenever there is any action, which is not often, it stands still for the characters to talk it over, and you can scarcely detect a situation under the cloud of words that envelope it. Unfortunately, too, in adapting the play to the stage, the *Régisseur* omitted the one scene which was really dramatic,—the one scene which was written for the boards, and not for the closet. It represented a guard of Frankfort soldiers keeping the bridge over the Maine, that none might pass till the election was consummated. The local colour and the picture of the time in this were really admirable;—the high sovereign pretensions of the town of Frankfort during the election, the disturbed state of the kingdom while it lasted, the unchecked rapacity of the soldiers in the interim, the vague political opinions of the beggar on the bridge, who had seen kings chosen from so many houses, and was therefore willing to shout for all. I can understand a poet writing a play without stooping to a scene so dramatic, but so little in harmony with the dignity of tragedy; but I cannot understand an actor leaving out the acting part of a drama. In Shakespeare's historical plays we could spare many of the characters who talk in verse easier than *Malstaff* or *Fluellen*, and we learn more of the heart of the time from such scenes than from our intercourse with the heroes and kings of the play. Schiller has prefaced his 'Wallenstein' by a similar picture of familiar life, and it is generally the custom to give the prologue the night before the tragedy; yet if the prologue had been woven into the tragedy by the poet himself, it would hardly be omitted to consult the dignity of the stage."

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